THE LEHIGH REVIEW

A Student Journal of the Liberal Arts

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Each year, Lehigh University publishes the *Lehigh Review*, a student journal of the liberal arts and sciences. Every issue contains some of the best writing by Lehigh students.

Any scholarly articles, creative essays, or book reviews may be submitted. The *Review* does not ordinarily accept fiction or poetry.

All submissions should reflect the breadth and depth of the liberal arts. We are especially interested in submissions that draw from the content or methodology of more than one discipline. The *Review* expects students to submit well-researched and well-written work that exceeds mere reflection or synthesis of existing sources. Submissions should demonstrate imagination, original insight, and mastery of the subject.
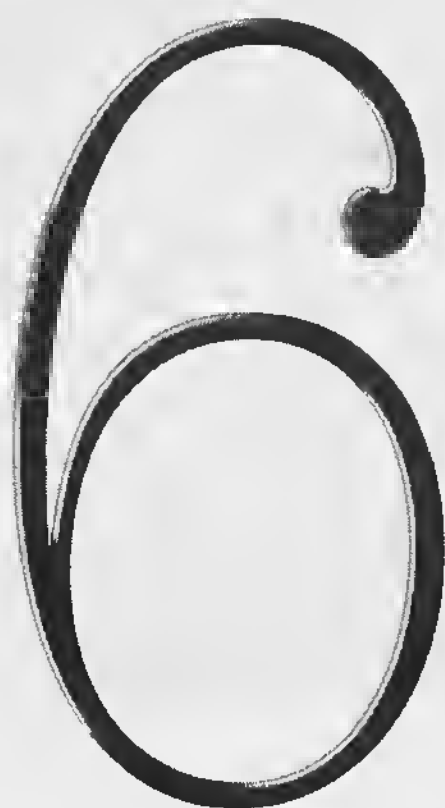
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Six Degrees . . .

Stuck between this moment and whenever the apocalypse burns fire across the sky (or the ball just drops and a lot of people wake up drunk), the sixth issue of the reinstated *Lehigh Review* awaits your inquisitive eyes. The number of the beast, you might ask? We eschew the traditional fear of sixes in favor of a six which shines bright like a far-off supernova. We look toward the Star of Stars as a spiritual guide, a beacon which will not eat the earth. Rather, this star will connect us through a collective web traceable in Jung's inner world. It is said there are six degrees of separation (or connection), so follow Rt. 66 to meet Bob Dylan in the existential quest of the Sixties! It all comes down to six! But as we were saying, it's all about socialism, dirty hippies with postmodern views, and free love. Yes we love . . . . Oh, that's SIX! Back to the divine properties of this charming number. Dividing by two, we see an equal pair of threes – an obvious truth inherent in this most mystical of numbers, pointing us toward the inner/outer duality of human consciousness. So, this young issue stands strong, not alone in the world of "he knows her, she knows him." We all somehow know each other, but does that mean we know what each other knows? Or that we *are* each other? No, we are ourselves, individuals with knowledge to share, which this sixth issue puts forth. With that we leave you to drink the last of the six-pack, and to contemplate the "Joy of Six!"

—Farah Miller and
Peter Aaron Weisman

"I have a sixth sense about this issue."

Rick Weisman
Associate Dean of
Metaphysical Engineering

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* *Williams Essay Prize Winner*

Alma Mater | *Walter E. Rotthaus '30*

LEHIGH, our Alma Mater. What does she stand for? How well do we, her sons, uphold her ideals? Any student can enumerate, for an interested stranger, a list of Lehigh standards which would put to shame even the Socialist presidential platform. But if the stranger should follow the same student around the corner and watch him nudge his companion and burst forth into loud guffaws over his interpretation of the "old Lehigh fight," his respect for the college "ivy-clad and chestnut" might well suffer a decline. The time seems to have come when we, her sturdy sons and true, take all our Alma Mater can give us and feel ourselves fully justified in her eyes if we carry a Bursar's receipt in our billfold. The college publications can struggle along by forcing subscriptions on the unsuspecting Frosh. The athletic teams can display their skill, courage and fight for the edification of a deserted gymnasium. We have a date across town with the beautiful telephone operator.

The "hello-habit" is a "good old Lehigh custom to promote student friendship." Every one knows the thing is a farce. How many upperclassmen greet the strangers who pass them? Again the faithful Freshman bears the burden of maintaining the ideals of his college.

At best, how much friendship is there in the enforced grunts of greeting muttered when we happen to be unable to avoid the eye of the passerby? It is a great and good idea to spend a week's time in inculcating into the Freshman Class a deep respect and love for its new-found Alma Mater, but to what advantage is it all if these teachings are to become the laughing-stock of the class within the next week?

Class consciousness tears at the very heart of the University. For the same reason that the "hello-habit" fails, class organization, support of activities, and college spirit generally, suffer. Lehigh ideals? A fine lot of ideals, the bunch of unprincipled fools, who make a bedlam out of the morning devotional services, must have. But a non-conformer is looked upon with a touch of pity, and condemned as a "course-crabber" if he deigns to make a show of interest in his studies. We all study more than we care to admit, but woe is he who is openly proud of the fact that he is getting anything more than a good time out of his college course. We come to college to learn the real values in life, and proceed to choose as our friends the numbskull who wears the "smoothest" clothes and the oversophisticated individual who regales us with the most smutty stories.

Advertisements are from Lehigh publications from the nineteenth and early twentieth centuries.

How Jones Gat His Black Eye | *Anonymous*

They had got in some new California wine around at Jones' boarding-place and Jones asked me to come to lunch and sample it.

I went. After lunch we went up to Jones' room and whether the wine was stronger than I had supposed, I know not, but being overcome with an irresistible drowsiness, I unceremoniously took possession of the sofa and was soon sound asleep. When I awoke, Jones was gone, and I saw by my watch that I had just five minutes in which to get to a recitation by three o'clock. With great haste I gathered myself together, and finding no mirror in the room I merely patted my hair, put on my hat, and started out.

The streets were almost deserted, and the warm Spring air was conducive to contemplation, but nevertheless, I was obliged to hurry on to my recitation. Finally I saw a bare-headed woman on the street-corner ahead of me reading a sign tacked on a tree-box. As I approached and was within twenty yards of her, she gave a casual glance in my direction. Immediately she turned and gathering up her skirts, fled shrieking down the street! With great presence of mind I flattened myself against the wall of the nearest house and looked for some infuriated bull, or mad dog to rush past me. But no. Up the street along which I had just come everything wore the placid calmness of a mild Spring day. Nothing was in sight save two little boys playing marbles in the gutter. What was the matter with that woman? Could she have left something burning on the stove at home? Probably; and I started out again for the University.

At the next corner I met, or would have met, a man who was coming along, but he also after looking just once at me, fled with all the haste and symptoms of fear that had characterized the woman's retreat. I did not look behind me this time, for there was no mistaking it, he had fled from me!

What was the matter? Was I drunk? No, I could walk in a bee-line, and besides, supposing I was drunk, not even in the virtuous town of Bethlehem would a drunken man be so unmistakably avoided as I had been. No, that would not explain it. I was perfectly nonplused and resolved to have an explanation with the first person I met.

I never got the chance. I went on without meeting any one till I came to the campus, where on the porch of the porter's lodge I saw the porter. He had a gun in his hand and seemed to be calculating his distance from a goat which was serenely nibbling the new blades of grass that had begun to show themselves on

the campus. He turned and saw me. Ah! The same old thing. I might have known it. He gave a start and then, bringing his gun to a sharp "ready," and with an air of conscious bravery, he turned and faced me, telling me as he did so, to clear right out of this, or he would shoot me. I stopped and tried to reason with him, asking him to explain, but he only told me to "get out," " go away," etc., and he did so decidedly.

I rushed down to Windy's rooms which happened to be near and regardless of etiquette I burst into his study. He seemed to expect me, for he was writing at a table with his back to the door and did not look around as I entered. I stood in the threshold and said, "Pardon my intrusion, Mr. Windy, but won't you, in Heaven's name, tell me—." I got no further. At this point he turned and looked at me, and then with a yell made for his bed-room door. But I was too quick for him, being just in time to get my foot in the door as he was slamming it shut. With my blood all up and my foot still in the door, I told him that I would enter that room or die. I heard the knob rattle as he let go, felt my foot slowly expand as the door swung away from it and bracing myself for a hand-to-hand encounter I pushed into the room.

He was gone. The open window told me where.

I was preparing to follow him when my figure in his looking-glass caught my attention. I looked. Oh! Horrible! My face was covered with small-pox postules! That explained it all. No wonder they had fled.

Well, since I had it, it could do *me* no harm to look again. I staggered up to the glass. Yes, there they were. I had the audacity to touch one. What's that? Certainly that spot changed its shape! I rubbed it; it came off! *It was* PAINT!!

Yes, I saw it all. During my short nap, Jones had painted me, and he had done it well. At first I danced for joy; then I washed it off; then I began to feel savage. I looked at my watch; half-past three. Ah! Jones would be up at his recitation—and I went to find Jones.

A Natural History of Vampires | *Liza Bundasen*

Vampyr, sampiro, vryolakas, dearg-dul, upier: these are a few of the names given to the mythical character that English-speaking cultures know as the vampire. The undead have been known to people of every nationality, social class, and time. References to vampires exist in the folklore of almost every culture. The fictional vampire, a pale, cloaked individual who subsists on blood and morphs into a bat, is the person with whom people of the twentieth century are most familiar. Count Dracula and Nosferatu are fictional characters based on the folkloric vampire, but the vampires of folk and fiction are distinct in many ways. Over hundreds of years, speculations, story-telling, and embellishments have become intertwined with true folk history, transforming the image of the vampire. People of the 15th century conjured up the vampire in an attempt to explain anomalies that they did not understand. 20th century thrill-seekers have glamorized the legend in search of entertainment. Speculations continue today, and eventually they may be incorporated into the vampire mystique. One hypothesis is that a group of blood disorders, the porphyrias, is linked to vampirism. Porphyria may have been the unexplainable phenomenon that people of history took to be vampirism. However, some people presently believe that porphyria sufferers are true vampires. This conception threatens to weave its way into vampire history while making the lives of porphyria patients even more traumatic.

Vampire Folklore and the Origin of the Myth

It is difficult to pinpoint the exact origin of the vampire legend. The vampire was probably born in the 13th or 14th centuries, but detailed written accounts did not appear until hundreds of years later. Records of vampire encounters are found in every culture. The best accounts are European, specifically from the Slavic countries during the 18th century. The original Slavic vampire bears no resemblance to the genteel vampire of fiction. The Slavic vampire also was referred to as a "revenant," a supernatural being who returns from the dead. In folklore, the revenants are people who died before their time and have returned to bring death to their friends and neighbors (Barber 1990, 74). Interest in the vampire exploded in Europe during the early 1700s. The Treaty of Passarowitz of 1718 was one cause of the commotion. The treaty provided that parts of Serbia and Walachia be given to Austria. The Austrian forces occupied these regions until 1739 and filed reports on a bizarre local practice: exhuming bodies and "killing" them. Literate persons

began attending these exhumations and spread the word to educated Europeans (Barber 1990, 76).

In the 1730s, some of the strange accounts were investigated by Austrian medical officers. In the Serbian village of Medvegia, a number of deaths were being blamed on vampires. The first supposed vampire had been a man named Arnold Paole, who had died years before the investigation. The villagers felt that they had clear proof that Paole was the undead. They exhumed his corpse and found him to be undecayed, with fresh blood flowing from his eyes, nose, mouth, and ears. They said that the nails on his hands and feet had fallen off, and new nails had grown. His old skin appeared to have been replaced by fresh, new skin. From these observations, the villagers concluded that Paole was a true vampire. When they drove a stake through his heart, it was said that he gave an audible groan and bled tremendously (Barber 1990, 74).

The Austrian medical officers reported, in excellent clinical detail, what they had seen when they exhumed and dissected the bodies of the supposed vampires. In the cavitate pectoris they found fresh extra vascular blood. The blood in the vessels of the veins and arteries was liquid, not coagulated. The lungs, liver, stomach, spleen, and intestines were "quite fresh as they would be in a healthy person." The officers were perplexed by their findings but did not attempt to search for explanations (Barber 1990, 76). However, present day scholars do not hesitate to interpret the records of the Austrian medical officers. Some dismiss the story of Arnold Paole based on its unbelievability. It seems very farfetched that a 40 day old corpse could groan in pain. Other mystery solvers have tried to apply 20th-century forensics to the case of Arnold Paole. Forensic pathologists describe the flaking away of skin as a common occurrence that is referred to as "skin slippage." It is also a normal event for a corpse's nails to fall off, revealing the shiny nail bed, which may resemble new nails. As a corpse decomposes and gases are released, the body may bloat. The villagers could have confused this bloating with the individual being a plump, well-fed revenant. The pressure from the bloating causes blood from the lungs to emerge at the mouth. Thus, the blood comes from the deceased, not the victims of the deceased. When the stake was driven into Paole's chest, it probably caused compression of the chest cavity, forcing air past the glottis. This caused the corpse to emit a sound similar to the groan of a living person. Forensic pathologists note that it is not unusual for a corpse to have liquid blood. Also, burial of a body dramatically slows decomposition (Barber 1990, 80). All of these factors explained by forensic pathologists easily could have been interpreted by Medvegia villagers as the characteristics of a vampire.

Another account of vampirism in Medvegia involved an attack on a woman named Stanacka. One night, this supposedly healthy woman awoke from her sleep in a terrified state. She claimed to have been throttled by a man named Milloe, who had died nine weeks earlier. Stanacka complained of chest pains which persisted until she died three days later. Most interpret the "attack" on Stanacka as nothing more than a nightmare. She was probably ill with an endemic disease

that coincidentally manifested itself in the days following the dream. Nevertheless, it is understandable that the people of Medvegia blamed her demise on a vampire attack. The folkloric vampire has two forms. One form is the body in the grave, as Arnold Paole was recognized to be. The second form is the mobile one, which may appear as an image or dream.

In nonliterate cultures, dreams are commonly viewed as either an invasion by spirits or evidence that the dreamer's soul is taking a journey. In many cultures, the soul is casually attached to the body. This is demonstrated by the soul leaving the body during sleep, unconsciousness, or death. The soul's departure is evident with the slowing or cessation of breathing and the pulse. When the soul leaves its body, it may periodically wander into the minds of others as they dream. In European folklore, the image that the dreamer perceives is the visiting soul of another. One reason that the dead are believed to live on is that their images can persist in people's memories and dreams after death. Thus, Stanacka's claim and subsequent death were enough proof for the villagers that she had been attacked by the image of the vampire Milloe (Barber 1990, 80).

The folklore of the vampire originates mainly from peasant cultures across Europe that are similar to the Medvegians. The best evidence of exhumations is from Eastern Europe, where the Eastern Orthodox church was more tolerant of pagan practices than the Catholic church in Western Europe. The fictional vampire with which people of the 20th century are familiar is largely based on the 1896 novel, *Dracula*, by Bram Stoker (Gelder 1994, 1). The revenant of the Slavic peasants hardly resembles the glamorous Prince Dracula of film and television. The Slavic revenant is a plump peasant with a ruddy complexion, having little in common with Stoker's pale gentleman in a black cloak. Decomposing corpses have a ruddy, florid color, which 18th century peasants could have mistaken for a healthy complexion derived from feeding on blood. Fictional and folkloric vampires also have different methods of attack. Fictional vampires exclusively suck blood from the victim's neck. Depending on the culture, folkloric vampires attack at the thorax, left breast, or nipples. The two categories of vampire differ in their creation as well. In fiction, individuals may become vampires by being bitten by one. Vampires of folklore may be born in a number of ways. As in fiction, a victim of a folkloric vampire may rise again as a vampire. It is not known if every victim becomes a vampire. It is probable that certain conditions may facilitate the conversion of victim to vampire. These conditions include suicide, living an evil life, excommunication, witchcraft, lycanthropy, and revenge (Porter 1992).

In the 1700s, most Christian religions considered suicide an unforgivable sin. The act was considered murder. A murderer who kills others has the opportunity to repent and achieve salvation. One who commits suicide has no such opportunity and is denied salvation. This person's soul was thought to be unable to rest in the grave, while the body was unable to decay. These persons left their graves at night and preyed upon the living who were granted the chance of the salvation that they were denied. Those who led cruel lives were thought to be prime candi-

dates for returning as vampires after death. The individual's sinful life somehow made him or her susceptible to demonic possession. After death, a demon entered the sinner's body and drove it to hunt for the blood of the living (Porter 1992).

Upon excommunication, an individual was unable to receive sacraments from the church. An excommunicant was denied salvation and could not rest in the grave. An author named Ronay is said to have argued that the schism between the Roman Catholic and Greek Orthodox faiths was the main cause of epidemic vampirism that swept across eastern and central Europe between the 15th and 18th centuries. The followers of each church believed that the members of the other faith would be unable to rest in ground consecrated to the opposing church. Those who practiced black magic or summoned spirits were thought to be associates of the devil and susceptible to demonic possession after death. There was also a strong link between vampires and lycanthropes, or werewolves. Werewolves, which are not immortal, were considered to be the most likely candidates for returning as vampires. Folklore accounts show that the two curses often were found in the same geographic area. Finally, it was believed in some regions that individuals who died with unsettled grievances were likely to return as vampires. These revenants would prey upon the ones against whom they sought revenge (Porter 1992). Some cultures expanded the vampire prerequisites to include persons who were different, unpopular, alcoholics, robbers, arsonists, and prostitutes (Barber 1990, 77). If this were true, the world would be awash with vampires.

Bodies continue to be "active" after death, but people of the 20th century distinguish between the types of activity that people of the 15th century did not understand. There is the activity produced during life that is brought about by will. After death, the body experiences activities that do not result from free will. Our ancestors did not comprehend the changes that could be brought about by rigor mortis and micro organismal decay. They assumed that any postmortem movements, color changes, or variations in dimension were willed by the deceased. Thus, the corpse continued to experience a type of life (Barber1990, 81).

The theory of vampirism probably originated from frightened people's attempts to explain that which they could not understand. Our ancestors did not fully comprehend the nature of disease. If a contagion was introduced into a village, it often wiped out whole groups of people. The people must have been paralyzed by terror. They thought that death was contagious, not viruses and bacteria. They had no knowledge of genetic predisposition, microorganisms, disease-spreading vectors, or the need for antiseptic conditions. Their misunderstanding of the decomposition process led them to the conclusion that ruddy-colored, bloated corpses hunted them. They learned to fear their dreams. They learned to perform rituals that would terminate their hunters. As time passed, our ancestors developed elaborate stories about vampires. All the while, their terror mounted, for the 'European peasants feared one thing more than death. They feared losing their chance of salvation. If they were killed by a vampire, then they too would be damned. The

thought of being unable to rest for eternity instilled horror in European peasants, making the curse of vampirism more feared than any physical illness (Porter 1992).

The terror and anticipation felt by the European peasants was very real, but 19th and 20th century authors and film makers have taken this historical truth and turned it into an entertaining story. The fictional vampire rose from the ashes of its Slavic ancestors, and the vampire of folklore was quickly forgotten. Three centuries have passed since the vampire craze swept Europe. Since that time, the concept of the undead has changed dramatically. There is no one profile upon which everyone agrees. However, the fictional vampire of the 20th century is largely based on Bram Stoker's 19th century novel, Dracula.

Vlad the Impaler, Bram Stoker, and the Emergence of the Fictional Vampire

The people of the 20th century are most familiar with Count Dracula, the villain of Bram Stoker's 19th century novel. The character of Count Dracula is based on an historical figure of Romanian history, Prince Vlad III Tepes, also known as Vlad Dracula.

Vlad III Tepes was a cruel ruler, but he had no association with vampirism. He ruled in Walachia, not Transylvania. The people he ruled never viewed him as a vampire. Tepes bore no physical resemblance to the traditional ragged, red-faced, Slavic revenant. It is important to understand the rule of Vlad Tepes to realize why Stoker chose him to be the main character of the novel that mesmerized the American people. Vlad III Tepes lived from 1431 to 1476. He ruled in Wallachia, a province of Romania that was bordered to the north by Transylvania and Moldavia, to the east by the Black Sea, and to the South by Bulgaria. Vlad III is notorious for his military exploits against the Turks and for committing gruesome atrocities during his rule. Impalement was Vlad Dracula's preferred method of torture and execution. Consequently, he was nicknamed "Vlad the Impaler." He usually tied a horse to each of the victim's legs and gradually forced a sharpened stake into the victim's body. The end of the stake was never too sharp, for Vlad did not want the victim to die of shock. He wanted the individual to suffer as much as possible. Normally, the stake was inserted through the buttocks and forced through the body until it exited through the mouth. There were many instances when the victims were impaled through the chest, abdomen, or other body orifices. Death by impalement was slow and painful. Victims sometimes lived on for hours or days. Vlad III often arranged the stakes in geometric patterns. The most common pattern was a series of concentric circles outside of a target city. In 1461, Mohammed II, conqueror of Constantinople, returned to his city after being sickened by the sight of twenty thousand impaled corpses arranged outside Dracula's capital of Tirgoviste (Porter 1992).

Impalement was his favorite form of torture, but Vlad III also used a few other methods: nails in heads, cutting off limbs, skinning, burning, scalping, mutilating sexual organs (especially those of women), boiling alive, and exposure to wild animals. Dracula did not discriminate among his victims. He tortured peasants,

women, children, infants, merchants, lords, and foreign ambassadors. Most of his victims were merchants from Transylvania and Wallachia. Some have tried to justify Dracula's actions by saying that he was acting out of political necessity. Most of these merchants were Saxons and were seen as parasites by the natives of Wallachia. Others think that he was attempting to assert his power, while sending a cautionary message to potential invaders. Nevertheless, many of Vlad's victims were of his own Wallachia, and few deny that he gained perverted pleasure from his gruesome actions (Porter 1992).

There has been considerable debate over the meaning of the name Dracula. Vlad II, a cruel ruler as well, was nicknamed Dracul. In Romanian, "Drac" means "devil" and "ul" is the definite article. Thus, "Dracul" means "the devil." The ending "ulea" means "the son of." Following this reasoning, Vlad III was nicknamed "Dracula", "son of the devil." There is a second interpretation of the origin of the name Dracula. In 1431, Vlad II was invested with the Order of the Dragon by the Holy Roman Emperor Sigmund of Luxembourg. This was a knightly order dedicated to fighting the Turks. Vlad II proudly wore the emblem of the order, a picture of a dragon. The dragon was the symbol of the devil, and an alternate meaning of drac was dragon. Under this interpretation, Vlad II Dracul means Vlad II, the Dragon. Therefore, his son was Vlad III, Son of the Dragon (Porter 1992).

It is unclear why Bram Stoker chose Vlad III Tepes as the model for his fictional vampire in Dracula. The myth of the vampire largely originated in the Slavic regions of Eastern Europe. When Stoker began his novel, the Balkans had only recently been freed from the Turkish stranglehold, and superstitions of the Dark Ages were still prevalent in that region. After enduring years of Turkish domination, Transylvania was still somewhat medieval. It would have made sense that Stoker set his novel in the medieval region that gave birth to the vampire myth. Vlad Dracula would have stood out as one of the most notorious rulers of this region. His gruesome acts make him a believable vampire candidate. Outside of Bram Stoker's novel, Vlad III Dracula's name has never been associated with vampirism. Despite his inhumane cruelty, many Romanians think of Dracula as a national hero who resisted Turkish invaders and asserted Romanian sovereignty against the Hungarian kingdom (Porter 1992).

Bram Stoker was responsible for introducing the concept of the vampire to the masses. Since the publication of his book in 1896, there have been countless films and books about vampires. The works range from F.W. Murnau's silent German classic: *Nosferatu, A Symphony of Horror* to Anne Rice's *Vampire Chronicles* to the Fox Network's 1996 drama: *Kindred, the Embraced* (Gelder 1994, 4). Each vampire account is a little different from the others. Fictional vampires vary in their appearances, powers, and limitations. It is impossible to keep up with their ever-changing image. It seems as if only one aspect of the vampire profile can be agreed upon by all: the need for blood. However, no vampire account would be complete without including a few of the commonly reported characteristics: The fictional

undead are immortal and do not age. They have the power to hypnotize, climb walls, become invisible, and shapeshift. Vampires are repelled by the sun, garlic, and crucifixes. They may not cross running water or enter a home unless invited. They may be terminated by a stake through the heart (Porter 1992). Bats exist in vampire fiction but not folklore. The vampire bats of Central and South America were named after the vampire of folklore because they lap up the blood after they bite a victim (almost exclusively cows) (Lord 1993, 32). The bat was subsequently incorporated into fiction as one of the forms into which a vampire can shapeshift. There is a host of additional qualities in the vampire profile that differ depending on the culture or account. In recent years, a new characteristic threatens to work its way into the vampire profile. This is the characteristic of having a blood disorder that compels one to become a vampire.

Diseases Linked to Vampirism

In the past century, it was realized that misinterpretation of certain blood disorders may have added fuel to the vampire legend. Diseases such as anemia and hemophilia have been treated informally as diseases linked to vampirism. However, these diseases do not produce a condition that could be interpreted as vampirism. There are some disorders that result in physical and psychological abnormalities that bear a strong resemblance to qualities possessed by the mythical vampire. In addition to other superstitions, perhaps our ancestors used the vampire theory to explain the phenomenon of blood disease. It is understandable how this misunderstanding could have occurred. However, some people of the 20th century believe that certain blood disorders not only fueled the vampire myth, but that the diseases are genuine manifestations of vampirism.

Xeroderma pigmentosum (XP) is a rare genetic disease that renders people extremely sensitive to sunlight. Does this sound familiar? Sufferers of XP cannot produce an enzyme that is needed to repair cells' DNA after it has been damaged by the sun's ultraviolet rays. DNA repair is a fundamental necessity for all cells. It counteracts the constant attack on cells by radiation, chemicals, and other environmental assailants (Pendick 1993, 309). People with XP develop skin cancers at the average age of 8. This is 50 years younger than the general U.S. population, a 1000 fold increase. There are different levels of disease severity. In some cases, DNA repair functions are almost completely absent, resulting in brain deterioration and skin tumors. Some individuals have a less severe form of XP and can avoid major symptoms by staying out of sunlight (Pendick 1993, 309). The only quality that a real XP sufferer shares with a mythical vampire is that both are sensitive to sunlight. In both cases, exposure to the sun results in a type of skin deterioration. Other than that, it would be a major stretch to call a xeroderma pigmentosum patient one of the "undead."

A rare group of complex metabolic diseases called the porphyrias cause a number of symptoms that resemble vampirism. At least six different types of porphyria have been isolated. Most of the porphyrias are inherited, but they are also

greatly influenced by environmental factors. In each of the porphyrias, there is an enzyme deficiency in the eight step chemical pathway needed for the production of heme. Heme is a large, ring-shaped molecule called a porphyrin, containing an iron atom in the center. Porphyrins are red or purple in color ("porphyrus" is the Greek word for purple). Heme is used to make hemoglobin, which carries oxygen in red blood cells. Also, heme is needed to make "hemoproteins" such as cytochromes, which are vital for oxygen and energy transfer within cells. The rate at which a cell produces heme is controlled by the enzymatic pathway. In the porphyrias, enzyme abnormalities disrupt the pathway. If there is a block in the pathway due to enzyme deficiency, the cell may attempt to compensate for the block by overproducing other chemicals of the pathway. These overproduced intermediates may accumulate in the body. For example, certain porphyria precursors such as 6-amino-levulinic acid (ALA) and porphobilinogen (PBG) may accumulate in excess (Anderson www, 1). The porphyrias are classified according to the tissue in which the chemical intermediates are produced in excess. The tissues that make the largest amounts of heme are the liver and the bone marrow. The liver produces heme in order to make cytochrome P450. Heme made in the bone marrow is incorporated into the hemoglobin of red blood cells. Porphyrias that are associated with the bone marrow are called erythropoietic, while liver-associated porphyrias are termed "hepatic" (Anderson www, 2). The porphyrias are further classified by specific enzyme deficiencies.

The severity of porphyria is extremely variable. This variability is due to combinations of certain factors with the genetic abnormality. Most persons who have inherited the genetic abnormality do not develop the disease because these factors are not present. The full complement of these factors has not yet been determined. Some determinants that can aggravate porphyria are drugs, alcohol, hormones, and carbohydrate deficiencies. The causes of the porphyria symptoms are not completely understood, either. Symptoms vary among the different porphyrias. In four of the six porphyrias, blistering of the skin results when excess porphyrins accumulate and react with ultraviolet rays of the sun. Excess ALA or PBG may have effects on the nervous system. Accumulation of porphyrin precursors may induce hemolysis, and anemia could result. Other symptoms include: nausea, muscle weakness, confusion, hallucinations, seizures, and increased hair growth. Porphyrins may be deposited in the teeth and bones. Fingers and facial features may be lost due to phototoxic damage and infection (Anderson www, 10). As a result of the symptoms, a patient may have a bestial appearance and behave strangely due to neurological disorder.

The outlook for porphyria patients has improved in recent years. Attacks can usually be prevented if a patient is aware of his or her condition. A patient can avoid symptoms by avoiding factors that may aggravate the disease. Individuals can avoid certain drugs, alcohol, and birth control pills, while paying close attention to dietary needs. Nevertheless, individuals with porphyria may still experience an acute attack at some period in their lifetime. These attacks are often treated

with a marketed drug called hematin. Hematin is a form of heme that is used to correct heme deficiency and repress production of porphyrin precursors (Anderson www, 11).

When presented in a clinical fashion, porphyria seems to be nothing more than a genetic disorder that results from the disruption of heme biosynthesis. However, a rumor that the porphyrias are linked to vampirism was spread and dramatized by the media. The rumor once threatened to adversely change the image of the diseases. Fortunately, it appears that the American population finally has lost interest in these speculations. The fiasco began with the 1964 publication of a paper written by L. Illis. It was entitled "On Porphyria and the Aetiology of Werewolves." The author pointed out that the descriptions of werewolves in folklore corresponded to some of the manifestations of erythropoietic porphyria. He suggested that primitive people may have encountered porphyria sufferers and developed the idea of werewolves to explain the phenomenon. The article was not sensational, and the author stressed that the theory was purely speculative. The paper did not receive great attention from the media. Nevertheless, Illis was the first to introduce a connection between a specific genetic disease and a monstrous entity who roamed in the darkness. In 1982, David Dolphin, a respected porphyrin chemist of the University of British Columbia, added fuel to the conjecture about porphyria and werewolves. Dolphin suggested that there was a relationship between porphyria and the vampire legend. This time, the theory caught the attention of the popular media. In the years following his initial statement, Dolphin gave many television and radio interviews. In May of 1985, Dolphin presented his theory at the annual meeting of the American Association for the Advancement Science. The unpublished abstract of his presentation read as follows:

> The porphyrias are a class of genetic diseases associated with mammalian heme biosynthesis. An examination of the clinical manifestations of these diseases (light sensitivity), their treatments (use of hematin), and other biochemical problems (such as the metabolism of garlic) leads to the hypothesis that both werewolves and vampires suffered from forms of porphyrias.

Dolphin supposedly intended to convey the idea that symptoms of porphyria may have led our ancestors to devise the legend of the vampire. However, the media pounced on the story and the message was distorted to "porphyria = vampire." Dolphin received a great deal of criticism from the scientific community for his irresponsibility. He had never presented his theory at a scientific meeting, yet he shared it with millions of thrill-seeking Americans. The rumor developed a life of its own.

Sensationalism, not science, captured the media's attention. Magazines and papers said that vampires would try to compensate for their heme deficiency by drinking the blood of others. However, the scientific community knows that heme

would be broken down by digestive enzymes upon ingestion, and drinking blood would not alleviate porphyria symptoms. The media advertised that if a person is genetically predisposed to porphyria, the disease may manifest after a traumatic event, such as the loss of blood. This was an attempt to explain the creation of new vampires: a porphyria sufferer drank the blood of someone genetically predisposed, causing this person to suffer from the disease as well. The word was spread that porphyria patients could not tolerate the disulfides in garlic. There are many substances in foods that are capable of influencing heme synthesis in the liver, but they have not been studied in relation to porphyria. There is no reason to focus on garlic as being particularly harmful (Anderson www, 608). The concept merely fit into the story.

The media coverage of Dolphin's theory created a bizarre interest in these blood disorders. Sufferers of the disease became spectacles. One California physician reported that his patient became very depressed as a result of the media frenzy. The patient required reassurance that he was not descended from vampires and would not turn into one. Some of the reporters and news services recognized that their initial presentations were insensitive. They presented follow-up stories that dealt with some of these concerns. Fortunately, the media interest in Dolphin's theory has waned. Nevertheless, the initial damage caused to the self-esteem of the porphyria sutffierers cannot be repaired. Even though the American public has forgotten about porphyria for now, interest may return. The initial connection, no matter how ridiculous, has been made between vampirism and porphyria. That cannot be changed. It is likely that new vampire fiction will be written with the porphyria theory, included in its pages. We will be eye witnesses to the evolution of the vampire legend.

Modern Vampires?

Porphyria sufferers desperately try to avoid association with the vampire myth. Others, on the other hand, would gladly accept the honor. There are many self-proclaimed vampires, and most of these people have exhibited sadomasochist tendencies. Many find blood sexually stimulating to the point of mental instability (if they are not already mentally unsound). Many of these "vampires" cause severe harm to their donors, often killing them. Such obsessions with blood have been documented throughout history.

The 20th century has seen a fair number of blood-drinking murders. In the 1940's, Englishman John Haigh killed nine people. He claimed to have been motivated solely by the desire to drink blood. He would shoot or bash his victims in the head. Then, he would cover their wounds to stop the bleeding. Haigh would open an artery in the neck, catch the blood in a cup, and drink until he felt refreshed. In the United States, mass murders Ted Bundy, David Berkowitz, Richard Trenton Chase, and Jeffrey Dahmer have all had vampire connections. Bundy bit his victims and said that he felt like a vampire. Berkowitz claimed that he had been poisoned by blood-sucking demons that forced him to kill. Dahmer drank

the blood and ate the flesh of some of his victims (Aceweb, 4). Are these people cannibalists or modern day vampires? They are never spoken of as vampires. They are readily called mentally ill, sociopaths, and sadomasochists. Perhaps such behavior throughout the years has also contributed to the evolution of the vampire legend. And perhaps the vampire legend has contributed to the behavior of these bizarre individuals.

The legend of the vampire has existed for hundreds of years and will probably persist for hundreds more. It is difficult to determine the nature of a character who exists in both folklore and fiction—a character who may have been based on sadomasochism or misinterpretations of science. For the vampire, the line between fact and fantasy is blurred. That which emerged from the fear and ignorance of our ancestors has been sensationalized for the entertainment of people of the 20th century. The myth is constantly mutating to accommodate changes in time, culture, and human desires. The legend of the vampire is a tapestry of fantastic tales, bursts of imagination, speculation, and fear of the unknown. While the storytelling is enjoyable, a certain degree of responsibility must be taken to ensure that thrills are not derived at the expense of others. Do vampires exist? Perhaps. If the undead are among us, they are presently protected by their mythical masquerade.

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Appendix

Species of Vampires Believed to Have Infested Europe in the 18th Century

Name of Species	Country	How it Became a Vampire	Method of Disposal
Sampiro	Albania	Natural causes	Stake through heart
Nachtzehrer	Bavaria	Being born with a 2nd skin	Coin in mouth, cutting off head with axe
Ogoljen Mura	Bohemia		Burial at crossroads
Krvoijac Vepir	Bulgaria		Chain to the grave with wild roses
Pijavica	Croatia	Incest with mother	Cutting off head, placing it between legs
Kathakano	Crete		Boiling head in vinegar
Brukulaco Vrylolako	Greece		Cutting off head and burning it
Vampir	Hungary		Stake through heart, nail through temples
Dearg-dul	Ireland		Piling stones on its its grave
Upier	Poland	Born with teeth	Bury face down
Vurdalak	Russia	Son of werewolf or witch	Stake through heart
Neuntoter	Saxony		Lemon in its mouth
Vampiro	Spain		No known remedy
Vampyr	Sweden		No known remedy
Bruxsa	Portugal	Witchcraft	No known remedy

Authenticity, Dancers, Weight, Slowness, and Death
Pete Gustavson

I. Authenticity vs. Inauthenticity

Who decides what is genuine and what is not? I suppose it's safe to assume that not everything and everybody is completely genuine, completely authentic, all or any of the time. But what decides this conditionality? We could say that a person's authenticity is decided by the authenticity of their intentions, that is, what you do is only as good as why you do it. For example, a baby-kisser who kisses babies because he enjoys the feel of his lips on the soft, warm flesh of a baby's cheek is easily a more authentic baby-kisser than the man who grabs the nearest kid and puckers up whenever he spots a camera lens headed his way, regardless of the warmth and fleshiness of that child's facial features (I choose this example because it is a little more recognizable than, say, that of the authentic vs. the inauthentic in the form of a colorectal surgeon or a midget fondler). If this is the case, then we seem to arrive at a question which suffers from a form of the chicken and egg syndrome: which determines inauthenticity—the man or the action? Is it possible for a human being to be inherently inauthentic, or is it merely a human being's specific actions and deeds that can be tested on the general scale of authenticity? It seems that it would be terribly difficult to judge an individual's authenticity *as a being* without relying (almost) entirely on the quality and value of their actions. After all, who can make any reliable determination of what goes on inside a man's head until he opens his mouth or employs his appendages? These questions are a plague, an unavoidable trick of existence that renders all other things secondary. For how can we concern ourselves with what we see before we determine if what we see is a true representation of what really *is*? In the spirit of Camus, I argue that until the stuff of life's authenticity is determined, nothing else can hold any meaning, no other problem can be a concern. After all, what good is it to make a decision regarding the government's policy toward unicorns if it is later determined that the only existing unicorn is a fake?

Following this vein, let us delve deeper into the stuff of life itself. For example, what makes a chair a chair, or a tree a tree? What decides that "chair" can be identified without visual aids, simply with the use of a word, a term. It seems only logical that this chair upon which I have planted myself is simply the physical representation of a greater idea, a universal definitive from which this chair in my room derives its meaning and significance. For this reason, we can create a

chair in our heads, create a chair in a novel, a work of fiction, and still assign it meaning. If "chair" were a physical, and therefore particular, definitive, then a chair in a work of fiction would have no grounding, and would mean absolutely nothing to the reader. And yet we can believe, or at least comprehend, that a character in a work of fiction sits on a chair because that chair is a representation of a universal ideal, the universal *chair*, just as the character who sits is a recognizable representation of the universal *person*. Their physical being is in fact unnecessary, provided they are aligned with an appropriately recognizable (and plausible) universal.

For the sake of visualization, then, let us assume the *existence* (that is, an existence beyond the physical realm) of the *universal*—the unarguable, untainted original of everything that can or may exist. Here exists (figuratively, of course) all that is truly Authentic. This is the mating ground of the infinite, the *boudoir* of Infinity itself. Again, for the sake of visualization and comprehension, let us presume that this universal stream, this core of existence, runs like a life-vein beneath the surface of everything. We could picture it as the ground water table of all existing things. From it, chairs and trees and people spring like rivers and streams and wells, as recognizable as water itself.

Given the existence of this, the Universal, the Infinite, it becomes clear that all things existing in the physical, all things particular, are merely copies of the universal ideal- photocopies of the ultimate, undeniable real thing. No single "chair" is authentic, because it can never be *chair*. It is a particular imitation of the universal ideal, and therefore in itself inauthentic. In fact, the entire physical world is inauthentic, a representative reproduction composed of copious copies of universal ideals. The originals of all we see and do lie on the other side of recognition, on the other side of existence, and their ideal natures are filtered through into differently shaped matter. Atoms and molecules are differentiated clays from which copies and imitations are formed so that perceiving creatures can catch a glimpse of Infinity, just as postcards and posters are produced so that a landlord or a banker or a student in Hackensack, New Jersey or Newtown, Connecticut can catch a glimpse of a well-known and widely-recognized painting (although the painting itself is also an imitation of sorts, but we'll go into that later).

Our discernible world exists on the surface, the ground level, far above (*spatially*, for the sake of explanation and illustration, not *qualitatively*) the undercurrent of the authentic universal ideal. We live among the collective of the inauthentic, and yet even this existence has its poles. For among the inauthentic, among the copies and representations, there are also authentic and inauthentic reproductions. For example: I have told my friend that I can paint him a copy of the Mona Lisa, and he has encouraged me to do so. At this point I have two choices available to me. On the one hand, I can go to visit the original work of art, study its every detail, buy all the correct pigments and the exact same texture of canvas, and imitate every brushstroke until I have rendered a copy whose only flaw is that it just plain *isn't* the Mona Lisa. When I present this to my friend, he will be

taken aback by the accuracy of my copy. In fact, his only clue that it is not truly the Mona Lisa will be his knowledge of the fact that the original painting is safe in the Louvre (although he may cast a few strange and suspicious looks in my direction, knowing that I have recently been to visit Paris to see the painting I promised I would copy). On the other hand, I could grab up a cocktail napkin and scribble a crude drawing of a smirking woman in front of a vague scenic background. When I present this to my friend, he will look at me, aghast, and say something like, "This sucks. I thought you were going to make me a copy of the Mona Lisa!" to which I can reply, "Yeah, well, it's a smirking lady in front of a vague scenic background. Same as the Mona Lisa."

The former of these two options is the authentic-inauthentic. My copy is not the true Mona Lisa, and therefore inauthentic, but I have gone to great pains to ensure that it is so accurate a representation that only its inherent inauthenticity (the simple fact that there can be only one true Mona Lisa and mine is not it) keeps it from being the Mona Lisa. In this case, I have attempted to bring my friend to the masterpiece (an insurmountable task in this case, given the fact that my painting can never be the painting it imitates) and help give him a glimpse of DaVinci's original. The latter example is the inauthentic-inauthentic. I have made no attempt to make my imitation convincing, and have instead stripped the work of art of everything but its naked particularity, that of a picture of a smirking woman in front of a vaguely scenic background. My imitation does not attempt to be anything *but* a copy, inauthentic. It does not aspire to bring my friend closer to the original painting. Instead, it reduces the masterpiece to a level at which it can be easily understood. It attempts to lower the original painting to human status, pulling it from its place among the old oils and canvases and plopping it on a tabletop, amidst the spills and stains, the ordinary everyday. I am assuring my friend that he does not need me to take a great deal of time in order to experience a fine work of art. I can just as easily bring it to him in terms that he himself can repeat.

II. Dancers and Fakes

The differentiation between these two modes of inauthentic being is where our familiarity with the concept of our own commonplace authenticity derives its meaning. Our own lives are intended to imitate, in their particularity, certain universal ideals. Whether we seek to be the writer, the physicist, or even the misanthrope or the nonconformist, we are in truth only seeking to form a relation with the Infinite, to align our particular lives with the Universal. For some, it is important that this pursuit places them as close to Infinity as possible. They may know that they as individuals can never replace the concept that they pursue, can never truly be the writer or the physicist or the colorectal surgeon, but they are determined to be come as close to it as they possibly can. Pontevin, the leader of the café intellectuals in Milan Kundera's novel *Slowness*, has dubbed these people the *dancers*. They are depicted as the characters in life who are not content to simply

believe in something or simply say or do something—instead they must "dance" their idea, making it as elaborate and attention-catching as humanly possible. When accused of being a dancer himself, Pontevin replies:

> You're wrong if you think I meant to attack dancers. I defend them, anyone who dislikes dancers and wants to denigrate them is always going to come up against an insuperable obstacle: their decency; because with his constant exposure to the public, the dancer condemns himself to being irreproachable; he hasn't made a pact with the Devil like Faust, he's made one with the Angel: he seeks to make his life a work of art, and that's the job the Angel helps him with; because don't forget, dancing is an art! That obsession with seeing his own life as containing the stuff of art is where you find the true essence of the dancer; he doesn't preach morality, he dances it! He hopes to move and dazzle the world with the beauty of his life! He is in love with his life the way a sculptor might be in love with the statue he is carving. (Kundera, *Slowness*, 22)

The dancer, then, hopes to provide for mankind a view of Infinity. He hopes to create in himself so convincing and so realistic an imitation of the universal ideal that his audience can see where one stops and the other begins. If the universal is the undercurrent of all things, then the dancer seeks to lead his audience into the belly of their perceptions, bring them closer to the source of their existence, buried deep inside the world. He wants to convince his audience that they have witnessed the impossible, seen the particular, the human, merge with the universal, with Infinity. The dancer seeks to make the particular universal, seeks to become their absolute aspiration. The impossibility of this goal makes the quest that much more intense, that much more admirable. As Pontevin notes, they have made a pact with the Angel—they are the Virgin Mother of the Son of God, whose special gift requires that she uphold herself as a symbol of all that is Holy. Because they have allied themselves with the Infinite, they are willing to commit their lives to upholding its purity. The *actual* dancer—that is, the one who physically performs the art of dancing—is successful only when he has brought his audience to the edge, to the point where the only thing keeping them from believing that the figure they are watching is the music itself is that fact that the figure is a figure and the music is the music. The two cannot exist on the same plane. But, being the authentic-inauthentic, the dancer has gained the ability to lure his audience toward Authenticity.

In this respect, as I mentioned before, the painting is also inauthentic. It is the dancer. It imitates the universal ideal of Art, but so convincingly that the viewer is moved closer toward an *understanding* of Art. The Mona Lisa is not the embodiment of Art, and by definition cannot encompass the entire spirit of pure Art. It is a representative reproduction of that spirit, in physical form, but placed so close to the edge that, as in the dancer, we almost can't tell where one ends and the

other begins. The painting has taken its contents, its physical being, and taken it farther, made it deeper, more dense, delved farther into it, and therefore brought it closer to the universal. The painting casts off its particularities, becomes so much more in so much less. It attempts to move far beyond being *a work of* Art; it attempts to encompass Art itself.

But as every work of Art is seeking to do this, no single work of Art can. Instead, each individual work plays the part of Art, each performs for its viewers its own interpretation of Art. Those who succeed bring their viewers closer to an understanding, they *pull their viewers in.* When we are "moved" by a work of Art, or by a dancer's or an actor's (or even, perhaps, a colorectal surgeon's) performance, it means that we have literally been *moved*. We have been pulled downward, closer to our source-so close that we can feel the pulse of the universal ideal, feel the resounding heartbeat of Infinity on our foreheads.

Again, on the opposite pole, we have the reproductions which refuse to move below ground level. They will not be moved by the universal, by the Infinite, and instead demand the Infinite to come to them. These are the *fakes*, the charlatans. They are poor performers and even poorer observers. They are the ones who may realize that the universal cannot become particular, but attempt it nonetheless. Because they refuse to take their lives at anything but face value, they refuse the pull of the Infinite, refuse to purify the flaws inherent in their particular lives. Here lie the unconvincing actors and the dancers without rhythm. They believe that a scribble of a smirking woman in front of a vague scenic background is all that is necessary to capture the mystique of the Mona Lisa. They claim that Picasso is not art because his renderings of physical human form are "inaccurate." They are bored by the spectacle of dancing because it requires them to delve deeper—because it attempts to say more and to move them. When they attempt to dance, they do not pretend to be anything but people, awkward and full of imperfections. They will not be bothered by putting on a convincing show, by making themselves aspire to be more, and so they inevitably lack the decency of Pontevin's dancers. The fakes have made Faust's pact with the Devil: when granted superhuman powers, they have no desire to make themselves the superhuman. Instead they content themselves with conventionality—they continue to be average (or less than average) humans, and use their newfound powers for nothing more superhuman than to pull pranks on the Pope.

Here, in the realm of the inauthentic-inauthentic, I believe Pontevin has made an error. In *Slowness*, he and his young sidekick Vincent are in a constant intellectual battle against Berck, the local idiot politician. This politician, to the mortification of Pontevin and his company, is in the constant habit of mutilating common sense and good taste in public, often making himself more and more the fool, and yet he remains popular and somehow manages to trick the fawning crowds. In a first and yet somehow final effort, Vincent is sent to a conference of the nation's entomologists in an attempt to finally and unequivocally embarrass Berck's incompetence into the public eye. And though Berck's incompetence does not let

them down, and although he manages to humiliate an aging Czech entomologist who laments the horrors of his experiences under the Communist regime to the room full of scientists, somehow the fawning public doesn't understand.

The error I detect is thus: Pontevin and his cronies refer to the politician Berck as a dancer. This I don't see. True, Berck puts himself on display and plays the part of the caring and charismatic man of the people, but he neglects the concept of maintaining his decency. He does not take the time and the effort to uphold the purity of the universal ideal of the orator. He is careless in maintaining even the intelligence and tact of the public figure. Instead of the Mona Lisa, he makes himself the scribble—he takes on the particulars of the politician, the basic details that he feels convey the image, but neglects the deeper aspects. He has a made a pact with a higher power, and obtained the ability to draw a crowd, but refuses to surrender his human imperfections (of which he has more than a few) in order to uphold the purity of anything remotely Infinite. Unlike Pontevin, his dramatic foil, who "invents and develops his ideal simply because it gives him pleasure" (*Slowness*, 23), Berck invents his ideas because they sound good in the immediacy of a moment, and because he simply needs something to say to the crowd that surrounds him. But those who come in close contact with him (like the Czech scientist) are not convinced. In fact, many who do not come in close contact with him, but only observe him from a distance (like the gang of cronies at the Café Gascon) understand that he is a fool, a fraud, a cheap and inaccurate imitation of a man-of-the-people orator. No, Berck is definitely the inauthentic-inauthentic, the fake.

III. Weight and Lightness

The universal, that is, Infinity, is the center of all existing things, the undercurrent from which all existence thrives. It is the absolute absence of particularity, and all particularity radiates from its universality. It exists as the trunk of the existential patriarchal tree, with branches radiating from it, growing thinner an thinner and more and more multitudinous the further away they radiate. This is the model for existence: At the centre there is absolute meaning, absolute mass, absolute depth and weight. The closer ideas approach, the more accurate they become in their representation of Infinity. Here we say an idea is *deep*, or a concept *heavy*. That is, it is more loaded, more packed with meaning, more pure. At ground level, existence is lighter. There is no need to look any deeper, because all things land at your feet. As you go up, the air becomes thinner, and the branches blow around softly. Along the outer ring of existence, there is little relation to the rigid trunk, the dense form of the universal ideals. There remains a vague relation, a basic similarity that reminds us that these two poles, upper and lower, particular and universal, are connected. Pure ideas are visible like tree bark, though it is clear that they are much more dense-much thicker and more rigid-further down. Love and Hate and Death and Beauty still come through, but they are simplified, lightened, particularized.

Here we become aware of the difference between existing and being. To exist is to seek interaction with existence, which is derived directly from the Infinite. Existence becomes more and more apparent further down, closer to the universal undercurrent. The further down we reach, the more the world bears down on us, the more weight we are aware of above us. Also, as in physical forms, the further down we go, the more intense the pressure becomes. This is why existing things can never truly witness the Infinite. The pressure from outside bearing inward is too great, too intense. Our particularity can't handle it. Ironically, though, our particularity is the very thing that forces us downward. Our inability to fully comprehend the undercurrent of our own existence, our inability to glimpse the Infinite, weighs heavily on us. It is our inescapable fate, and the hopelessness of this makes us seek more. We turn to the dancers, seeking in them proof that man can come so very close to merging with Infinity, to making himself into a universal ideal.

Along the outer ring, people are content with this particularity. The inauthentic reproductions that comprise the physical realm are more inauthentic, more lightened and relieved of their substance, and so they float at eye level and upward, comfortably discernible at a fraction of their true strength. Here, it is enough to simply be. We can remove ourselves from the weight of existing, "lift our spirits," as it were. Along the outer ring of existence, it is possible to put our troubles behind us, to leave behind the increasing weight and strain of existing and allow our minds to be freed. Life becomes easier.

On this contrast, Kundera speaks again:

> But is heaviness truly deplorable and lightness splendid? The heaviest of burdens crushes us, we sink beneath it, it pins us to the ground. But in the love poetry of every age, the woman longs to weighed down by the man's body. The heaviest of burdens is therefore simultaneously an image of life's most intense fulfillment. The heavier the burden, the closer our lives come to the earth, the more real and truthful they become. Conversely, the absolute absence of a burden causes man to be lighter than air, to soar into the heights, take leave of the earth and his earthly being, and become only half real, his movements as free as they are insignificant. What then shall we choose? Weight or lightness? (*The Unbearable Lightness of Being*, 5)

It is true—in lightness we can find contentment, because all that can concern us, all heavy emotion and deep thought, remains anchored below us. We can cast off our burdens and rise, but we sacrifice the thickness, we sacrifice the density of our actions. We can blow about freely and ignore the absolute weight of existential purpose. In lightness there is freedom, but it is inauthentic, fake, for how can one not be free with nothing to constrain? When there is nothing to threaten freedom, who isn't free? In heaviness, in weight, there is defiance. The mission is absurd, the quest is essentially doomed. But its inward pressure reminds us in

every waking moment that we are alive. Our intense fulfillment is derived from the basic fact that in the midst of existence, in the veiled face of Infinity, we are alive and we are functioning. Actions toward the center carry as much weight as one's position in relation to the center demands. More effort is demanded as well, but it makes the action that much more pleasing, that much more defiant and intense and fulfilling.

The relation of lightness and weight is that of baseball and t-ball. The simpleton derives pleasure from t-ball. He does not comprehend the insignificance of his action. The existential being derives supreme pleasure from a taking a good smack at an oncoming baseball. He understands that he has moved through yet another heavy experience. Everything surrounding him is turned against him, especially the ball itself. And yet through a single well-timed, carefully-placed effort, he has overcome it all. All opponents facing him turn toward the outfield and follow the ball. The ball itself has been stopped short and reversed. The batter turns the intense weight of the situation in his favour, just as the true performer relies on the pressure, the strain, the sheer weight of the audience for strength, for inspiration. He uses the force focused on him to his advantage.

Lightness creates vertigo. In search of lightness we seek greater and greater heights. But the contentment we find higher up only last as long as our upward thrust.

> Anyone whose goal is "something higher" must expect some day to suffer vertigo. What is vertigo? Fear of falling? Then why do we feel it even when the observation tower comes equipped with a sturdy handrail? No, vertigo is something other than the fear of falling. It is the voice of the emptiness below us which tempts and lures us, it is the desire to fall, against which, terrified, we defend ourselves. (*The Unbearable Lightness of Being*, 60)

We reach the top, And can't help but look down, stare down at the distance we have traveled to get up, and it reminds us that we are land dwellers, surface dwellers, and we can't live without the weight of Infinity. It is at this point that we realize that our particularity, our desire to push away from the heaviness of existence, has made us climb. We are half ashamed by our inability to handle it. At the very top we are reminded of the emptiness below us, the emptiness upon which we have chosen to establish our existence. We realize that we have sought out being and denied ourselves existence. We want most what we don't want, we want what makes us most uncomfortable, that which puts the most strain on our desire to continue. "What doesn't kill you makes you stronger," and we can't avoid it. Yes, lightness is easier. But vertigo is the feeling just before death, when we look back on the distance we have come, and all the empty spaces glare out at us. It is at that moment that we desire to plunge back, to fall back down, to return to earth as fast as we can, to throw ourselves into the naturally occurring progression from greatest heights to greatest depths, to cast our existence into the arms of

32 ft/sec^2 and allow ourselves to be carried back into the belly of Infinity. As much as we enjoy the lightness of simply allowing ourselves to be, we crave the weight that gives meaning to our actions. Vertigo is the moment when we realize that there is another world around us, below us, that renders our particularity insignificant yet again. We suddenly realize our immediate relationship—or lack thereof—to the Infinite. We desire to make our particular existence universal. For what is lightness but intense particularity? In lightness, nothing matters but ourselves, being. Actions have no weight because actions are external. Actions with consequence, actions with meaning, are rooted in universality. In lightness, consequence is left far behind.

IV. Speed and Slowness

The Infinite does not move, does not deviate. I have described the source of all universal ideals as an undercurrent, but it was not my intention to suggest lateral movement. If there is the slightest suggestion of lateral movement, it is merely in the direction of the concept of worldly time. As far as time is concerned, the Infinite is a stream of sorts. At any given point along a flowing stream of water of constant depth, width, and speed, the water seems to remain constant. Such would be Infinity. I would prefer, however, to present the Infinite as a sort of core, a central point at which all things shed their particularity (even universal ideals) and become, quite simply, infinite. In this model, the only possible movement is in the radiation of the Infinite outward into all existing things, filtering out along the way like the branches of a tree, as mentioned earlier. We could, then, imagine Infinity as a heart (I mentioned the pulse of Infinity earlier, I believe this is where that concept is derived) pumping its depth and density outward. If this source is absolute pressure, then the radiating branches would react much in the manner of the blood vessels in the human body, specifically the arteries. As they move further and further away from the heart and extend themselves into the outer extremities, the blood loses the pressure provided to it by the pumping of heart. Hence each successive branch of an artery would show less and less of the pumping heart's influence, just as existing things become less and less intense and are less and less infused the further their perceptions drift from the influence of the Infinite. This, however, is not my immediate point.

If the Infinite is static, and universal ideals cannot be altered or moved, then we could further imagine that existence fans outward in velocity just as it fans out in density and intensity. If the Infinite is the source of all existing things, then existence becomes faster and faster as it gets further and further away. Weight, then corresponds with slowness, and lightness with speed. The suggestion of greater weight often makes us imagine a ponderous and intolerable decrease in forward motion—or any motion, for that matter. The Galapagos tortoise is renowned for its apparent lack of concern for picking up the pace (though, for all we know, it could be screaming "Dammit, hurry up!" to itself every inch of the way), and elephants as well. This seems to reflect the idea that the more weight a thing car-

ries, that is, physically, the more weight it is required to displace to move, and the less likely it is to displace that weight rapidly. At the same time, those things which carry the least mass are expected to move the fastest. Hummingbirds, for example, move in a blur, and manage to get from one place to another without appearing anywhere in between. The lightest cars with the most powerful engines move the fastest (and leave the ground fastest in the event of a collision, too). Again, the physical realm closely mirrors the metaphysical. Kundera notes that speed leaving the site of an event is directly proportionate to desire to forget the event, or, in his terms: "the degree of slowness is directly proportional to the intensity of memory; the degree of speed is directly proportional to the intensity of forgetting" (*Slowness*, 39).

When we seek to forget, we accelerate, whether consciously or unconsciously. By this act we can make ourselves lighter, loosen the bonds that bind us, allow ourselves to escape the weight of our actions, to escape the permanence and consequence of unpleasant experiences through our lightness, our speed. In speed, we cannot help but be content with out particularity. After all, that is what we seek at high velocities. Particularity. We seek to make the world melt away, to dissolve around us. We wish to single ourselves out from all existing things, make ourselves an independent and free, a tree branch which can blow about carelessly without concern for the absolute mass of the trunk. We realize that the consequences of our actions are undeniably authentic-inauthentic, grounded all too convincingly in the universal ideals which we fear most. Shame, doubt, embarrassment. Botched jobs, carelessness when care is demanded. We feel ourselves being borne downward by the disheartening thoughtlessness of our particular nature, and the only way to reverse the polarity, to pull ourselves out (we do not, after all, have the patience at hand to slog our way through a fastball or a deep depression) is to *manually* reverse the effects of our existence. Speed provides us with the upward progression otherwise denied us in such situations. We are able to force ourselves toward lightness. We can refuse the demand placed on us by our metaphysical gravity.

When we seek to remember, however, when we seek to hold onto to the past, we find our steps slowing—again, whether consciously or unconsciously, and we find our bodies growing heavier, we feel the weight of our existence bearing down on us, pressing our feet deeper and deeper into the ground, giving us more to lift, more to consider. We dawdle, we hold back, we take our sweet time because we have to desire to leave. We begin to understand, to perceive our own interaction with the Infinite, however vague, and we desire to hold on to it. The slower we proceed, the more and more we relate to the universal ideal we have just witnessed, or are in the process of witnessing. We slow and we slow and we slow our steps, hoping to reach absolute standstill and merge with the Infinite that sits far far below us. We do not desire our particularity, we do not desire to be distant solitarily tree branches, intensely disconnected from purity. We desire to be crushed under the pressure of the depth of our experience, to hang our bodies low on the

tree, where the branches are thickest, and there is so much more to hold on to. The authentic-inauthenticity of our perceived experiences forces us to perceive what we have never been able to perceive, and we are moved. Slowly, but still moved. The Czech proverb states that those with "easy indolence" are "gazing at God's windows" (*Slowness*, 3). What concept could align itself more directly with Infinity than that of God Himself? Gazing at God's windows is the glimpse into the Infinite. The individual with heavy steps and no intentions of immediate acceleration gazes at his leisure. He has no desire to turn away just yet.

V. Authenticity, Weight, Slowness, and Death

What could possibly make us more aware of the fact that we are alive than the concept of Death itself? Heidegger supports the concept of what he calls "Being-toward-Death." He states:

> Holding death for true (death is always just one's own) shows a different kind of certainty, and is more primordial than any certainty related to beings encountered in the world or to formal objects, for it is certain of being-in-the-world. As such, it claims not only *one* definite kind of behavior of Da-sein, but claims Da-sein in the complete authenticity of its existence." (Heidegger, *Being and Time*, 244)

In other words, the only part of the existing world, the physical world, that is truly authentic, that is, Authentic, is Death. Death for man, then, is the only point in existence where he can achieve Authenticity. At the end of slowness is stopping. At the end of weight is supreme weight. Man is only completely stopped in Death. Death is, also, the only point in physical existence when man becomes complete dead weight. No muscles maintain posture or adjust stance. There is just *weight*. In Death, man achieves supreme weight. In Death, man—whether in a purely existential sense, or in the sense of the Divine—merges with the Infinite.

Why, then, does man constantly seek to escape Death, to outrun it? Why does he turn to speed, to lightness, to all things that postpone his direct association with the source of all existing things? From where does his fear derive its driving force? We must bear in mind the incredible pressure imposed upon the inherently light and frighteningly particular figure of man, and especially on the fake, the inauthentic-inauthentic. He pictures Death at the bottom of the extraordinary weight of existence, from which he has fled his entire life. He feels a fraction of that weight and nearly wishes he could die, but realizes that Death is still further downward from the small fraction of weight that he has felt. How, then, could he imagine in Death anything but anguish and torment that would make him cry out for lightness he embraced?

The fake also realizes that, after all, Death signifies the end. Even if there exists for him an afterlife, how can he risk the life he knows to exist for the possibility of something that may or may not be better, and most likely will not? He has seen

the rotting corpses of his fellow man, and is in no rush to subject himself—the only thing he knows that outwardly signifies him—to such a fate? After all, he has based himself solely in the physical realm. He has lived above the surface, constantly uprooting the universal and reducing it. Death cannot be reduced. He cannot put it in oversimplified terms that he can understand.

And he knows vertigo. He has felt the overwhelming urge to return to depth, to seize the universal ideal, and it frightened him. The edge of the cliff beckons to him, and he fears the absence of that which should hold him back. He has felt the lure of that emptiness, and the reminder of that greater emptiness that stares out from the spaces in a life revisited on the edge of Death. Vertigo at the top is frightening, dizzying. What could it possibly be like at the bottom, at the very edge, when all the holes in your existence expand infinitely, when the pillar of life experiences threatens collapse? The inauthentic man fears vertigo more than any other. He fears the thrill he thinks it shouldn't stir in him, fears his own primordial desire to blend with the Infinite, his own desire to become a part of the source of all existing things. He realizes that, though he enjoys lightness, though he craves speed, he has been living his entire life to die. The fake can't handle this. In Death he will be forced to be the authentic article that he sidestepped throughout life. Because lightness cannot prepare us for our inevitable demise. If we avoid all experience with the weight of existence, the indomitable weight of the vertically existing world, then we dive into Death completely unprepared. The man of lightness runs through life with his face turned toward the sky, the air, the space, the freedom—totally unprepared to be grabbed around the ankles and yanked into Infinity.

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Chaos: A Scientific Echo of Tooism

Jerame Justus Lapham

In the beginning, the Universe was created. This has made a lot of people very angry and been widely regarded as a bad move. Many races believe that it was created by some soft of God, though the Jatrivardid people of Vitvodel VI believe that the entire Universe was in fact sneezed out of the nose of a being called the Great Green Arklseizure. The Jatrivardid, who live in perpetual fear of a day they call "The Coming of the Great White Handkerchief", are small blue creatures with more than fifty arms each, who are therefore unique in being the only race in history to have invented the aerosol deodorant before the wheel. However, the Great Green Arklseizure theory is not widely accepted outside Vitvodel VI and so, the Universe, being the puzzling place it is, other explanations are constantly being sought.

— *The Restaurant at the End of the Universe*, Douglas Adams

Tao produced The One
The One produced The Two
Two produced the Three
Three produced the thousands of things.

— *Tao Te Ching*, Lao Tzu

The Universe is an eminently puzzling place. This being the case, many attempts have been made by every culture to try and make sense out of the universe. Stretching far back into the past, the Western tradition had its own particular attempts at making sense of the natural world around us. The vast majority of these attempts have been in the areas of religion, philosophy, and science. All of these attempts are similar in that their foundation relies on one assumption: that the Universe is predictable or that the Universe is deterministic. Given enough time, humankind will be able to break down the Universe into a set of rules and models by which humans will predict the future and learn from the past. Scientists endeavor to organize things. They search for new things, put these things in little conceptual boxes, label the boxes, and find all the connections between them. After enough time, they hope to have the Universe broken down into these little boxes, into neat little packages. Philosophers attempt a similar approach: to find

models of the way they think the world works, and argue for and against these models, trying to find logical nuggets of truth to give light to the disorder they feel around them. Religion tries to put morals and values into boxes, guiding the people into a black and white world where something is either right or wrong, and not in between. The practitioners of religion, philosophy, and science want determinism. They want predictability, but what about the exceptions? What about all of those little examples which don't fit into the deterministic models? These are usually ignored. As more and more of these exceptions pile up, the need for them to be addressed becomes greater and greater.

Chaos theory has emerged in recent times as a way of dealing with these inconsistencies. It arose out of a need to come face to face with non-deterministic systems, with systems whose future is unpredictable. It focuses on the study of systems that are so complex and so dynamic that prediction is nearly impossible for any long period of time. In short, Chaos theory studies the Universe as it is, not in a model that's stuck in a 'black box' where nothing can get in or out. It attempts to study reality. Instead of treating Nature as an exception, Chaos theory treats all the other deterministic examples as extraordinary cases that occur only because we create them. Chaos theory, and the philosophies that arise from it, have at their core the unpredictability and non-linearity that is inherent in the Universe. In many non-superficial ways, this Chaos philosophy is very similar to the fundamental tenets of Taoism. Taoism, at its heart, is the following of the Tao. The Tao itself is born from the very chaos which Chaos theory (hereto referred as Chaos with a capital "C") tries to study. In order to point out these similarities, it will be necessary to explore Chaos in greater detail.

One of the cornerstones of Chaos is "Sensitive Dependence on Initial Conditions". To best explain this concept, it would be helpful to refer to it by its more common name: the Butterfly Effect (why butterfly and not flutterby? Butterflies have nothing to do with b utter or flies. Language: one more example of an ever changing and mystifying system). This name is taken from the famous examples put forth by Lorenz. This example states that, if a butterfly were to flap its wings in a remote location, that little flap could alter a small air current. In time, the change could propagate into larger and larger air currents to the point where the global weather pattern has been drastically altered. This is not to say that this little winged insect is responsible for changing the weather of the Earth, but rather that, had the butterfly stayed on its perch for a few seconds longer, the long term result would have been drastically different. The first person who noticed this phenomenon, in a mathematical sense, was Lorenz. Lorenz was an employee at IBM, whose hobby was weather. In the interest of his hobby, he was running a weather simulation on his (rather large, loud and bulky) computer. This simulation was equipped with the basic rules of weather, making for a bare-bones model of real world weather. Nevertheless, bare bones as this simulation was, it seemed to model weather in a reasonable fashion: some days would rain, some days would be sunny, the temperature from one day to the next was never a huge jump. In
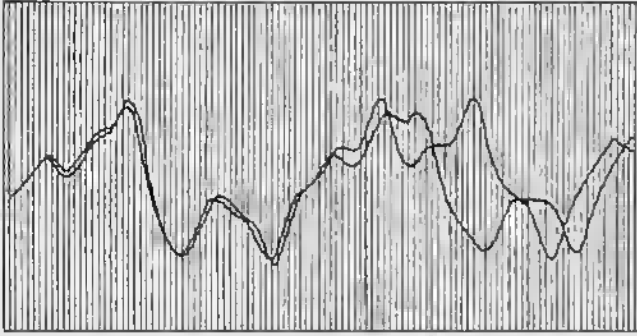
short, it was an interesting diversion for him. Then one day he came across something rather startling. He had been running a simulation that was given a certain set of starting values, and he wanted to see the computer produce the values again, so he plugged the numbers back in. Only, he didn't plug in the exact numbers, he plugged in numbers to three decimal places. The numbers in the computer went to six decimal places. By a difference of .000127 in the starting conditions, the weather simulation, over a period of time, produced completely different output from the first run. This is a graph of that output: because of a tiny difference in input, a small difference soon propagates itself into a totally different outcome. This idea was hardly a new concept. An old folk saying demonstrates this admirably:

> For want of a nail, the shoe was lost
> For want of a shoe, the horse was lost.
> For want of a horse, the rider was lost.
> For want of a rider, the battle was lost.
> For want of a battle the kingdom was lost.

Everyone knows that simple decisions in our own lives can lead to drastic events, even Shakespeare. If two of the most minor characters, Rosencrantz and Guildenstern, had simply stayed in their beds one morning, they never would have run into Hamlet. Had they never run into Hamlet, they never would have "turned his pleasures" to the Tragedians. The Tragedians never would have put on the play to scare the King. The King never would have sent Hamlet to England to be killed. Hamlet never would have then escaped the ship to come back seeing vengeance and Rosencrantz and Guildenstern never would have died. Hamlet never would have had the duel with Laertes, who never would have poisoned Hamlet, who never would have stabbed Laertes. Had this duel not happened, the King would never have accidentally poisoned the Queen, and the King would not have been run through by Hamlet. (Not to mention poor Ophelia who just went nuts during the whole saga and commit suicide). Polonios probably would have been run through anyway.) In Tom Stoppard's play "Rosencrantz and Guildenstern are Dead", we see the two ill-fated friends as they are near to their execution.

"Who are we that so much should converge on our little deaths.
Who are *we*?"
"You are Rosencrantz and Guildenstern, that is enough."

Philosophically, this has some common-sense familiarity; nothing is unaffected by an action. No matter how small and action may seem it always has consequences. Some of the consequences may be unnoticeable but some may be enormous (like eight dead bodies in Hamlet). This also means that there is no such thing as a closed system. Science holds experiments where everything takes place in an isolated, protected, and predictable system. However, being isolated, protected, and predictable are not features of Nature. Nature is never isolated, never protected from outside events, and is therefore not predictable. The Butterfly Effect merely points this out using mathematical examples, as it was not thought to apply to mathematics up until recently (before that, the examples were mere exceptions that were swept under the rug).

Another central thing to mention about Chaos is that it has nothing to do with the connotation of the word "chaos". The English word chaos has a connotation of randomness or total disorder: something that is inherently unpredictable and useless to study. The very heart of Chaos is exactly against this. While many elements of nature may have a random *element* in them, they are not random. All that needs to be done is to find the right scale from which to observe the Universe, and order will present itself, albeit in a non-linear and non-deterministic fashion. Chaos is about these patters that occur within the "randomness" about the rhythms of the Universe and the world. For instance, take populations. In general terms, the birth and death of animals would seem to be random. After all, it is impossible to determine the caprices of animals when they have sex, and it would be equally impossible to determine illness or accident in advance. However, there is a rhythm to the birth and death of a population. Population biologists use mathematics to try and uncover the patterns in the populations. It was generally thought that the equations were deterministic – that is, it was possible to predict what the equations would do given their starting state. One such equation, however, with an added term to try and better approximate real population rhythms, held a surprise for chaoticians. The equation's graph described a population which, initially, starts at a fixed rate. From this fixed rate, the population could either "boom or bust" depending upon the availability of food, illness, and other environmental factors. These two new lines would continue on until the next "junction" at which the population could boom or bust, and the
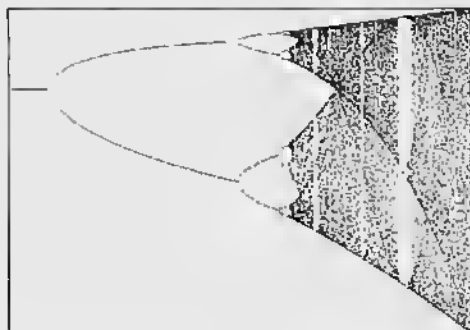
lines would split again (a process known as bifurcation). The graph continues to bifurcate, and then, suddenly, a large area of chaos appears. The chaos is the dark shaded regions in the graph below. It is here in the equation where the prediction of how the population is going to behave is made impossible. However, in these seething bands of seeming randomness we see stripes of white. These stripes of white are actually islands of stability, where we can see the period doubling being again. The are miniature versions of the whole equation contained within the overall structure (a property of fractals, as we shall see later). There is a pattern even in the chaotic sections of the graph.

Brownian motion is another excellent example of the order within seeming randomness. Brownian motion is used to describe the motions of small particles. The motions of small particles, when observed, are impossible to predict. Let us look at a tiny particle, that of a molecule of water. When we look at this molecule, we will have no idea of knowing where it will be one second from now. However, let us now take a step back, and reduce our magnification. We see that the molecule of water is actually a water molecule in a mountain stream. Observing the water at this scale, it is easy to see that the water is moving down hill. However, zoom in again with a field of view of one molecule, and one will have no way of knowing which way it is moving. The disorder is contained within the framework of an overall order. While it may be impossible to predict the actions of one individual particle, it is possible to predict the overall state of the entire system (i.e., the whole stream).

As a sort of reverse corollary to the idea of order in chaos, the reverse is often true: that in seemingly ordered systems, there is actually chaos all around. Take the solar system. Certainly anyone who has taken an elementary physics class has learned Newton's laws of gravitation, and has had problems dealing with the prediction of the movements of planets. However, it was found that there are inconsistencies with this approach. The problem arises out of the reductionist foundation. Because the Sun dominates the gravitation effects of the planets, the Sun and the planet for which the calculations are being calculated, are the only bodies taken into account. However, every planet, by the law of gravitation, effects every other planet with its gravitational field, no matter how small the planet might be (even Pluto has effects on the other planets). These minor changes made by other planets are called "perturbations". These perturbations were thought to be nothing more than exceptions, and were ignored. However, it was found that these perturbations became impossibly complicated with anything more than two bodies. It turns out that the description of a three body gravitational field is chaotic. That is, it is non-linear, dynamic, and unpredictable at any given time. These perturbations were graphed using a method particular to Chaos, to produce what is called a strange attractor. A strange attractor is a graph of a system, in two dimensions or more, of all the variables needed to describe that system. For instance, the attractor of a classical pendulum would be a graph of the pendulum's position, and it's velocity. These two variables would be plotted through time giving

a moving line. For the example of a pendulum, the line would be an ever-tightening circular spiral, ending in the center (when the pendulum winds down and stops due to gravity and friction). The attractor for a chaotic orbit is very different. Since it is chaotic, it is not so nearly cut-and-dry as a simple, classical pendulum. The strange attractor for a chaotic orbit modeled by Michael Henon is called the Henon attractor, and looks like this:
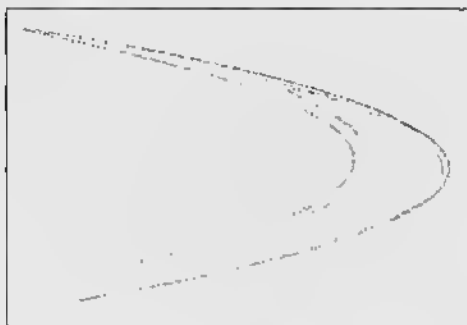
Each variable used to describe the system is constantly changing, each one affecting the other (the Butterfly Effect) in a thousand ways. The resulting graph is a shape that twists and turns through the "phase space" (a fancy Chaos word meaning the imagined space in which the variables are graphed). If one were to zoom in on a think line in the Henon attractor, one would see that, far from being a solid line, it is made up of other lines. If, then, one of those lines were zoomed in upon, one would see that it is composed of yet more lines. Again, there is a self-similarity here. There is an order to these "random" perturbations that affect the entire solar system. So does this mean that the orbits of the solar system are unpredictable? Does this mean that the orbits are going to break down and the planets are going to collide? Hardly. While the orbits are chaotic, they are bounded. A simulation was run for a million "simulated" years using these chaotic equations and the orbits were never greatly affected. Even in the seemingly predictable and mechanical workings of the heavens, we find disorder at a huge scale.

The order in disorder is what Chaos is all about. However, it is difficult to conceptualize all of these ideas and, to this end, Chaos has become a very visual science. Chaos' primary visual tool is what is known as a fractal (a word coined by Benoit Mandelbrot). Fractals are technically graphs of mathematical algorithms graphed (usually) on a complex plane using infinite recursion. Or, in laymen's terms, they're pretty pictures made from functions that look like this: $f(x) = z + x$ (that is the function upon which the Mandelbrot set is based upon). Fractals have many interesting properties. One of them is the idea of Fractal Dimension.

Fractal dimension is a "new" classification for the dimension of certain shapes. Mandelbrot asked the question "How long is the coast line of Britain?". He had found several figures for the length of the coastline, but they all differed, and differed more than they should have. There turned out to be a reason for this, and it has nothing to do with human error. If we took a mile long measuring stick, and measured the "crinkled" coastline, we would get a length. However, this length wouldn't be truly accurate, because we might, with our stick, miss a bay here and there, and we wouldn't get into all the "nooks and crannies" of the coastline. So we take a smaller measuring stick, on that is more able to get into the crevices.

From this, we get a much longer measurement. If we keep making the stick smaller and smaller, we find that the length, once the stick is infinitely small (thus representing the true length of the coastline) is infinity. But how can this be? Isn't an island just a two dimensional shape? How can an infinite line fit on a two dimensional shape. Conversely, how can a one-dimensional line describing the perimeter of the island have area? The answer: the classification of the classical dimensions had to be revised. A new system of fractal dimension was implemented by the Chaos theory. Fractal dimension (or Fractional Dimension) contains the "standard" three dimensions, plus every value in between. The value of our coastline would be somewhere in between one and two, thus giving it some properties of both (i.e., it has a infinite length, but fits in a finite area).

This fractal dimension is exactly the reason why it is possible to have models in movies. It makes it possible for model railroad pictures to be nearly indistinguishable from the real railroad photographs. In a model railroad scene, if the plaster of the mountains and the moss representing the greenery posses the same fractal dimension as real greenery and mountains, then, if there is nothing to give away the scale, both will appear identical. The scale of a fractal is irrelevant: there is the same amount of detail at every level. As Mandelbrot so convincingly showed us during a lecture at Lehigh University, it really is impossible to tell the scale of a fractal object. He showed the audience a picture of a hand holding a lens cap against the background of a rocky patch of dirt. The audience was then shown a picture of the lens cap alone, again on a rocky patch of dirt. However, it was not the same patch of dirt. The "dirt" on the second picture was actually a hillside, and the "rocks" were actually small boulders. We only were able to detect this when a human was put next to the five-foot tall lens cap. Because the fractal dimension of the rocky patch of dirt and the boulder hillside were the same, the scale was impossible to determine until something familiar gave it away (like the fingers holding the first lens cap, or the human standing next to the second lens cap). The fractal dimension made the landscapes both identical in the details and self-similar, regardless of scale. The fractal dimension is why computer generated fractals look so unusual. They are mathematical, yet they resemble nature. "Clouds are not spheres, mountains are not cones, coastlines are not circles, and bark is not smooth, nor does lightning travel in a straight line."

Now we move from the non-deterministic science of Chaos, to the ancient philosophy (religion/popular religion/common belief/call-it-what-you-will) of Taoism. Taoism has a philosophy that, instead of imposing the order of man upon the Universe, imposes the order of the Universe upon man. By doing this, it has to take into account all of Nature, and all of the dynamic and changeable systems within. It has to deal with rhythms of birth and death, or the cycles of the seasons, and of the rhythms of the people around you. But where does the Tao come from? What is the Tao? At its heart, Taoism is of and about Chaos.

Tao produced The One
The One produced The Two
The Two produced The Three
Three produced the thousands of things.

— *Tao Te Ching*, Lao Tzu

From the most well known (at least in the West) Taoist book comes a version of the Taoist creation myth. The Tao is born of chaos. "The One" is the collection of all possibilities. It represents everything – undifferentiated chaos. The Taoist chaos has the same connotations as it's "older cousin" Chaos. It is not a totally random collection of things, but rather a collection from which the order of everything comers about. It is a void and at the same time everything. It is a contradiction that is embraced by Taoism. From this nothing, from this chaos, comes "The Two". The Two are the yin and the yang. The chaos has "condensed" of differentiated itself into two complimentary object. The Two, together with the undifferentiated chaos, make the Three. From the Three comes everything else – the creation of man and the world. From the *Lieh-tzu* we have another version of the creation:

There was a Primal Simplicity, there was a Primal Commencement, there were Primal Beginnings, there was Primal Material. The Primal Simplicity preceded the appearance of the breath. The Primal Commencement was the beginning of breath. The Primal Beginnings were the breath beginning to assume shape. The Primal material was the breath when it began to assume substance. Breath, shape and substance were complete, but the things were not yet separated from each other; hence the name "Confusion". "Confusion" means that the myriad things were confounded and not yet separated from each other.

— *Lieh-tzu*

Chaos appears several times in this quote. It describes the "Primal Simplicity": the void from which the breath (probably ch'i) condensed from. From the ch'i comes the ten thousand things. However, everything is "Confusion" everything is chaos. It is from this chaos that everything arises. It is also this chaos, this beginning stage that the Taoist sage endeavors to return to. By reaching this "Primal Simplicity", his heart and mind are unclouded, and he is at one with the creation. He is at one with the chaos that gave birth to the cosmos and therefore to the cosmos itself.

The emperor of the South Sea was called Shu (Brief), the emperor of the North Sea was called Hu (Sudden), and the emperor of the central region was called Hun-tun(Chaos). Shu and Hu from time to time came together for a meeting in the territory of Hun-tun, and Hun-tun treated them very

generously. Shu and Hu discussed how they could repay is kindness.
"All men," they said, "have seven opening so they can see, hear, eat, and breathe. But Hun-tun alone doesn't have any. Let's try boring him some!"
Every day they bored another hole, and on the seventh day Hun-tun died.

— *Chuang Tzu*

This is an excellent (though enigmatic) example of how Taoism views the primal chaos from which it was born. In this little parable, the emperor Hun-tun (or Chaos) has none of the seven openings that his human friends posses. Because he is Chaos, he is the undifferentiated sum of all possibilities. In his state of not eating, hearing breathing, elimination, sex, and sight, he is not clouded by the senses of this "condensed" world. The ultimate goal of the Taoist sage is to merge with the Tao. To do this, one must merge with the Primal Chaos that we saw before. In meditation, in order to read the Tao and be one with the Tao, one is supposed to close off all of the sense, to draw into oneself and be as Hun-tun – without the seven openings. When you are completely contained within yourself, you become as the primal undifferentiated chaos: you become like Hun-tun. When Shu and Hu bored the seven holes into Hun-tun, he was no longer Chaos. He was no longer undifferentiated chaos, but clouded by the world around him. When this happened, when he "became" differentiated he ceased to be Chaos and died.

In more than a superficial respect, Taoism is Chaos. The very birth of Taoism is attributed to Chaos. It is to chaos that we must go for a truly meaningful human life. It if from chaos that we are born, and it is that for which we must strive. It is on this basic level that these two concepts are related. However, almost all of the aspects of Chaos theory can be found lurking as the tenets of Taoism.

The Butterfly Effect:

In Chaos, it is the observation that every cause, no matter how small, can have far reaching consequences that cannot be predicted at the time of the cause. It means that everything is connected. In Taoism, everything comes from the source. Everything is part of the Tao. "The Tao is in the piss and the shit". The Tao is everything, and it is everything. Everything is connected by the Tao, and everything affects everything else.

Order Within Chaos:

Chaos is about the study of the patterns that emerge out of the seemingly random systems that are part of the world around us, from populations to the stock market to the orbits of the spheres, to the fibrillation of the heart, to the sway of the opinions of voters. Taoism tells us to follow these very rhythms. These are the rhythms of nature, not the imposed schedules of the human race. By following these chaotic rhythms, one becomes closer to nature. Wu Wei, the practice of "doing without doing" is the name given to the action of following these rhythms. By

following these rhythms, one is able to accomplish the most with the least expenditure of energy. Chaos theory studies how to do this using mathematics and fractals. By following nature's lead, Chaos tries to figure out more efficient ways of monitoring forests and endangered swamps, of building, and of designing more efficient circuits.

Embracing the Contradiction:

Chaos theory embraces the contradiction of the order within Chaos. It embraces the contradiction of impossible shapes, or order within the inherently unpredictability of nature. Taoism embraces the void of chaos, of the nothing that can give rise to the something, and of the something that can give rise to the nothing.

The similarities of Taoism and Chaos are many and not superficial. Chaos arose out of a need to handle non-deterministic and non-linear systems. It arose because the current sciences and mathematics could not deal with nature. By dealing with these issues, Chaos tries to deal with the Universe *the way it is*. Taoism, similarly, tries to bring us closer to the underlying reality of the universe by bringing us closer to the rhythms that Chaos studies, and by bringing us closer to the Chaos that creates the Universe.

> There is a theory which states that if anyone discovers what the Universe if for, and why it is here, it will instantly disappear and be replaced by something even more bizarre and inexplicable. There is another theory which states that this has already happened.
>
> — *The Restaurant at the End of the Universe*, Douglas Adams

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"Merciles Beaute": Chaucer's Powerful Triple Roundel

Christopher Mordaunt

Love that can never be attained, which plays such a prevalent role in most romantic poetry, is the main theme of the Middle English poem "Merciles Beaute." Although the piece appears in the MS Pepys 2006 along with other works by Chaucer and Lydgate, its authorship remains uncertain, which tends to leave critics labeling it as one of Chaucer's "Doubtful Poems." Nonetheless, scholars like Bishop Percy and Walter Skeat were convinced the piece is authentic claiming that, among other reasons, Chaucer himself admitted to writing "balades, roundels, [and] virelayes" in "The Legend of Good Women." Additionally, E.T. Donaldson claims that "Merciles Beaute" possesses a "characteristic Chaucerian ring," F.N. Robinson states that it has a "thoroughly Chaucerian style and meter," and others find no reason to believe that Chaucer is not the author of the work.

Of particular interest is the means by which the emotion and theme of the poem is conveyed: Chaucer uses an intricate rhyme scheme coupled with a line repetition pattern to powerfully convey the progression of the narrator's feelings. This particular style of writing has been called a Roundel, a form which is very similar to and often referred to as a Villanelle, and Chaucer may have been one of the only Middle English authors who possessed the ability to use the Roundel effectively, if not masterfully. The Roundel is an integral part of "Merciles Beaute" that Chaucer uses as an effective tool to literally force the reader to re-evaluate the meaning of his poetry. But, when thinking about Chaucer's use of the Roundel in "Merciles Beaute," several questions come to mind: Did Chaucer conceive of the Roundel, and if not, what influenced his using this style? Just how important is the Roundel in Chaucer's work? And lastly, if the Roundel is proven to be such an effective tool, why was it not used more often? While these are all difficult questions that may not have definite answers, I would like to investigate the importance of the Roundel to "Merciles Beaute" and offer some reasonable explanation of what influenced its creation.

As it appears in the MS Pepys 2006 and in its first publication by Percy, the poem we know of as "Merciles Beaute," has no title. Skeat was the first to use the MS index as the title of the poem, and this usage has been readily accepted by most scholars as fitting and proper. Although the original MS has no subdivisions, critics widely agree that the poem has three distinct sections that tend to deal with the narrator's progression through various stages of love. These sections seem so clearly separable that Skeat, when publishing his *Complete Works of*

Merciles Beaute
By Geoffrey Chaucer

I

Your yen two wol slee me sodenly;
I may the beautee of hem not sustene,
So woundeth hit thourghout my herte kene.

And but your word wol helen hastily
My hertes wounde while that hit is grene,   5
      Your yen [two wol slee me sodenly;
      I may the beautee of hem not sustene].

Upon my trouthe I sey you feithfully
That ye ben of my lyf and deeth the quene,
For with my deeth the trouthe shal be sene.   10
      Your yen [two wol slee me sodenly;
      I may the beautee of hem not sustene,
      So woundeth it thourghout my herte kene].

II

So hath your beautee fro your herte chaced
Pitee, that me ne availeth not to pleyne,   15
For Daunger halt your mercy in his cheyne.

Giltles my deeth thus han ye me purchased;
      I sey you sooth, me nedeth not to feyne;
      So hath your beautee [fro your herte chaced
      Pitee, that me ne availeth not to pleyne].   20

Allas, that nature hath in you compassed
So greet beautee that no man may atteyne
To mercy though he sterve for the peyne.
      So hath your beautee [fro your herte chaced
      Pitee, that me ne availeth not to pleyne,   25
      For Daunger halt your mercy in his cheyne].

III

Sin I fro Love escaped am so fat,
I never thenk to ben in his prison lene;
Sin I am free, I counte him not a bene.

He may answere and seye this and that;   30
I do no fors, I speke right as I mene.
      Sin I fro Love [escaped am so fat,
      I never thenk to ben in his prison lene].

Love hath my name ystrike out of his sclat,
And he is strike out of my bokes clene   35
For evermo; [ther] is non other mene,
      Sin I fro Love [escaped am so fat,
      I never thenk to ben in his prison lene;
      Sin I am free, I counte him not a bene].

"Merciless Beauty"
By Geoffrey Chaucer

1

Your two eyes will slay me suddenly;
I may the beauty of them not sustain,
So wound are they throughout my heart keen.

And unless your word will heal hastily
My hearts wound while that it is green,
  Your two eyes will slay me suddenly;
  I may the beauty of them not sustain.

Upon my pledge I say you faithfully
That you've been of my life and death the queen,
For with my death the truth shall be seen.
  Your two eyes will slay me suddenly;
  I may the beauty of them not sustain,
  So wound are they throughout my heart keen.

2

So has your beauty from your heart chased
Pity, that it avails me not to complain,
For Haughtiness holds your mercy in his chain.

Guiltless my death thus have you for me purchased;
  I say to you truly I need not to Fein;
  So has your beauty from your heart chased
  Pity, that it avails me not to complain.

Alas, that nature has in you encased
So great beauty, that no man may attain
To mercy tough he dies for the pain.
  So has your beauty from your heart chased
  Pity, that it avails me not to complain,
  For Haughtiness holds your mercy in his chain.

3

Since I from love escaped am so fat,
I never imagined to be in his prison lean;
Since I am free, I count him not worth a bean.

He may answer and say this and that;
I do no force, I speak right as I mean.
  Since I from love escaped am so fat,
  I never imagined to be in his prison lean.

Love has my name stricken out of his slate,
And he is struck out of my books clean
For evermore; there is no other means.
  Since I from love escaped am so fat,
  I never imagined to be in his prison lean;
  Since I am free, I count him not worth a bean.

Geoffrey Chaucer in 1894, provided the poem with the subtitle "A Triple Roundel" and the subheadings of *"Captivity, Rejection,* and *Escape"*; George Pace and Alfred David have claimed that in the first two sections lie "all the woe of Troilus, Palamon, and Arcite compressed into a brief lyric cry," and that the "satiric turn of the last part . . . comes as a surprise." While it is clear that each section of the work deals with separate issues, all share a common element: the reoccurrence of certain emotive lines that, as they repeat, tend to change our interpretation of the poem. These are the lines that form the Roundel and provide the piece with its distinctive style.

As defined by Robinson, the Roundel is "a short poem in which the first line or lines recur as a refrain in the middle and at the end." The number of repeated lines and the rhyming pattern can be varied by the author, and it is interesting to note that, as Robinson has pointed out, the MS does not make clear "how many lines should be repeated in each refrain, but the form adopted by Skeat...has good support and fits the meaning of the lines." The rhyme scheme of *abbabAB abbABB*— where the capital letters denote the repeated lines—used in "Merciles Beaute" is not unique, and it was Paull Baum who noticed that Chaucer used the same rhyming pattern in "The Parliament of Fowls." Additionally, Baum noted how the rhyming words changed with each section of the piece, going from "easy rimes in *-ly* and with five rimes in *-ene*" in the first section to "three a-rimes [that] are a bit unusual . . . and the five b-rimes [that] resemble but do not exactly match the b-rimes of the first" in the second section. He included that, in the third section, "all the cards are down" and that the a-rimes shifted to "the blunt *-at* and lead off with the unpoetic word *fat."*

In the context of the poem, the progression of the rhyme scheme seems to reflect the narrator's ambiguous feelings and appears congruent to his progression through the various stages of his love. For example, in the first section, the narrator expresses his thoughts softly and we receive a smooth, calming effect through his "easy" rhymes:

> Your yen two wol slee me sodenly;
> I may the beautee of hem not sustene,
> So woundeth hit thourghout my herte kene (1-3).

The use of the Roundel adds more soft rhymes to this section and we feel the typical yearning and desire which so often accompanies newly found love. However, as we progress into the second section, the narrator's view towards his love appears to change and the rhymes used in this section reflect his change in attitude. We no longer have the soft "easy" rhymes of the first section but have the coarser, more abrupt *-aced* and *-eyne* rhymes:

> So hath your beautee fro your herte chaced
> Pitee, that me ne availeth not to pleyne,
> For Daunger halt your mercy in his cheyne (14-16).

The harder rhyming words, which must be forced from our lips, seem to reflect the pain the narrator begins to feel on realizing that all is not well in his love. If the rhyming words are truly indicative of the narrator's state of mind, it is nowhere more evident than in the third and final section of the poem:

> Sin I fro Love escaped am so fat,
> I never thenk to ben in his prison lene;
> Sin I am free, I counte him nat a bene (27-29).

Here the narrator tries to convince us, as much as he tries to convince himself, that he has broken the bonds of love and is forever free, but the short and abrupt -*at* rhymes interspersed between the smooth -*ene* rhymes reveal his embitterment and helps us feel the ambiguity in his words. Additionally, Chaucer's use of the Roundel in this last section provides us with the means to re-evaluate what the narrator claims, for as we finish the last stanza, we are left with a sense that something is wrong. Even though the narrator may appear to be resolute and strong, the line recursion hints that he cannot escape his situation. In this respect, we realize that the line recursion mimics his feelings. As we are drawn to read the lines again, he is compelled to re-live them, and no matter how much he tries to convince himself that he is free, he is always brought back to the beginning.

The Roundel helps us to *experience* "Merciles Beaute" rather than just reading it; that is, Chaucer uses this poetic device as an effective tool to convey his narrator's passion and ambiguity. But was Chaucer the first to use this unique technique? Scholars have generally agreed that, while Chaucer may be the only Middle English author to use this form well, he probably adopted the style from several French works that were known to him. Skeat felt that the poem was "suggested" by a thirteenth century French Roundel by Williame d'Amiens wherein the poet claims he will never be free from "the gray soft eyes that have slain me." But Robinson, stating that only this first line is similar in both works and merely expresses a "commonplace sentiment," offers instead that Chaucer took inspiration from several poems by Deschamps, claiming that "significant parallels" exist between them and suggests that Chaucer even "caught the word *sodenly*" from them.

John Lowes' thoroughly analyzes the strong connection between these French works and "Merciles Beaute" and leaves little doubt that Chaucer knew of them. Additionally, as W.L. Renwick points out, the line *Sin I fro Love have escaped am so fat* is exactly matched in another French piece by the Duc de Berry. All this evidence seems to suggest that Chaucer borrowed—or was at least inspired by—other French authors when conceiving this piece. It is interesting to note that, although it is used as an extremely powerful tool in "Merciles Beaute," except for one other known work by Chaucer—the "The Parliament of Fowls"—he never used it again. Thus the question arises, if Chaucer could use the Roundel as such an effective tool in "Merciles Beaute," why isn't it used more often by other Middle English authors?

Although the French have made extensive use of the Roundel and the Villanelle, the forms were not very popular in Middle English works because of language limitations. Ronald McFarland reasons that "the poet writing in English is severely challenged by the requisite seven 'a' and six 'b' rhyming words" whereas "the rhymes come easily enough in French," and added that "to overcome the limitations of the form . . . the redundancy must either be concealed somehow, or it must be made to appear *necessary*." Chaucer makes the use of the Roundel in "Merciles Beaute" *necessary* by having its recursive nature work to his advantage in portraying his narrator's feeling. But as Julia Boffey points out, Chaucer himself admitted in "The Complaint of Venus" that "rym in Englissh hath such skarsete." Therefore, it does not seem that "odd" that the Roundel isn't a more frequently used poetic device.

The reason that the Roundel works so well in "Merciles Beaute" is that Chaucer uses it as a tool to force his reader to pay closer attention to the meaning of the words and constantly re-evaluate the narrator's position; thus, we are led to vacillate in our interpretation of the words just like the narrator seems to vacillate in his expression of them. As the narrator struggles to understand and control what is happening to him, we struggle to interpret what his feelings are. We, therefore, gain a deeper understanding of the emotions that the narrator experiences as he progresses through the three different stages of love; the recursive nature of the Roundel seems to mimic the narrator's feelings, for as we re-read the lines he is forced to relive them. Although it appears that Chaucer borrowed the form of the Roundel from other French authors, his brilliant use of this style in "Merciles Beaute" provides us with a stunning example of his mastery of rhyme and meter.

What's the Kitsch | *Jeff Neale*

Dear Reader,

"What's the Kitsch" was written in response to a reading of *Slowness*, a novel by Milan Kundera. In *Slowness*, Kundera examines the tendency of the modern age to slip away from the slow, sensual, and meaningful, favoring instead the ecstasy of speed. The technical revolution has been quick to scoff at those who stop to sniff the flowers, or as the Czech proverb puts it, those who are gazing at God's windows, quick to sneer at these attitudes as indolent. Kundera wants to show the absurdity of this label but he must do so by writing, ironically, a novel which is itself in the spirit of the technical revolution—speedy. This religion of speed also lends itself to a kind of so-called art known as kitsch, which produces art that is easily digestible, encompassing subject matter from cuddly kittens to yellow smiley faces.

Jeff Neale

Preface

Invariably we are all dancers upon this rotting rind of a planet, like *drosophila melongaster* (fruit flies) fornicating and depositing their maggot-like young in the gelatinous blue of a scientist's petri dish. The realization of this fate has been brought to the forefront of consciousness by Kundera's *Slowness*, in which we all long for an authenticity beyond the possibility of repetition but in which life presents itself as nothing but – *repetition!* Is this so? Will a kiss from woman A, have the same value, the same tension, the same ardor as a kiss from woman B? *God*, I f__ing hope not! And yet, in this realm of dancing and theatricality, why do we have a concept of "realness," of something that transcends the *bah!*, the *tisk!*, the fakeness of living? I desperately want this "realness" (*slowness?*), the philosopher king whose feet I would bathe in kisses as he disclosed the certainties on which I could base my life. Yes! Or . . . Maybe . . . *no?* For once I have certitude, then where can I go? I will have stopped. Therefore I must—since I am a man *striving* beyond the rationing of the simple pleasures of life, for what reason I have no idea, but that's all the better—increase the intensity of my living. With definite goals you will reach a plateau. If *mustard* is the meaning of life then I will have exhausted all the possibilities in a finite period of time; for there is only so much one can do

with honey, spicy, and hot. But the intensity one can experience is like heat which, theoretically, could keep mounting and mounting until it burned a hole in the universe.

Argument

The term "kitsch" designates a tendency in art as well as a tendency in man to readily accept the "easy" path. It is the denial of the difficult and results in a simplified perception of the world which is often incorrect.

What's the Kitsch?

The term kitsch refers to a movement in art, beginning around 1870 in Germany, characterizing a knick-knacky sort of progression in artistic output (Bearn, forthcoming). This movement developed art that was readily digestible by the public; it presented easily recognizable images that struck a common cord among its audience. It has developed to the extent perceived by Kundera as "the absolute denial of shit" (Kundera 1984, 248). I would characterize it as having the intoxicating quality of "visual soma," if there were such a drug, which removes the *bite* or *shit* from the reality of an episode. It's death without rot and life without bitterness; it's visual soma. This type of art, characterized by cuddly puppies seated on "I love you" pillows and skulls smoking cigarettes in the cosmos, delivers the viewer quickly and effectively from the reality of the subject matter. In the first case the puppy, which already strikes an emotional cord, is made even more sweet. In the second case, death is completely removed from death's usual milieu of maggots, festering blisters, and certain end, and transported to the realm of the eternal; it's not so bad. Therefore, this kitschy sort of art is (too) easily grasped and allows for a sort of passive understanding that would most readily appeal to the appetitive portion of a population. This art lacks the "hard work" in discerning the meaning of the subject matter and thus lacks the satisfaction inherent in difficulty.

Kitsch in *Slowness*

Kitsch principles are used to evoke quick and dilated responses from the viewer. This is exemplified in *Slowness* when the commercial advocating support of the children of Somalia is aired. Viewers are immediately drawn to the suffering children because it strikes a paternal cord within all individuals—a weakness for emaciated infants. This refers to Broch's idea of sour kitsch, where the dying of the children fulfills our greatest fears as viewers (Beam, forthcoming).

The next thing Kundera describes is a commercial with prepubescent children dressed up and acting like flirtatious adults. Here the dark, sensual, passionate world of sex is turned into a cute sort of meaninglessness of which children participate. The commercial which follows also takes the tension away from the subject matter. In this advertisement a man is holding an infant while explaining the best way to wash the baby's recently soiled diapers. Within the course of the ad a

woman emerges, ". . . and sticks out a terrifically sexy tongue, which then penetrates the terrifically good-natured mouth of the baby-carrying fellow" (*Slowness*, 14). In essence, the lascivious kiss suggests that "the baby's shit don't stink." The most important aspect of these two commercials is that the tension is eased and life's essentials are trivialized.

Another kitschian concept is also present in the overall effect of the first two commercials. In the first there is the awfulness of malnutrition and it is cleverly juxtaposed to that of flirtatious little children. The viewer can no longer maintain his/her despair in the face of the cute scene. This is the same type of juxtaposing during the news, because after a gory description of a manhunt the programmers jump to the weatherman who is prancing around in flip-flops on some remote sunny beach. By jumping to the weatherman they have "denied" the awfulness of the manhunt. And by this denial they have maintained the effects of the "good-times" visual soma which they are administering.

Before we move on to more examples, we should recognize the tendency in humans to be drawn to that which is easiest. People are easily engaged by the mindless comedy on television, the mindless brutality on the screen, and they have a mindless adherence to forms as Machiavelli notes in his ideological ruminations, ". . . for the general mass of men are satisfied with appearances, as if it exists, and many times are moved by the things which appear to be rather than by the things that are" (*The Prince*). Armed with this knowledge we can see that kitsch adheres itself to the general tendencies of the mind which are tendencies in the direction of the easiest.

More kitsch examples in *Slowness* are seen as Berck and Duberques set themselves up as morally sound people in light of their underlying political motivations, stated by Kundera as, ". . . secret deals (which have always been the playing field of real politics)" (*Slowness*, 19). By kissing AIDS patients, getting photographed with starving children and lighting white candles Berck and Duberques are denying their origin upon the dirty playing field of politics.

Furthermore, a host of kitschian images arise in the closing of the book as the old entomologist poses before the mirror. We see this elderly man rejoicing in the continued vitality of his young limbs as if the inevitability of death and decay should never pierce through his shell of pride. Another striking, yet trivialized image is that of Immaculata, drowning in her white dress. The tone of the scene almost suggest that she were being married to Death in her fumbled suicide attempt.

The entire end of the book takes on the easily consumed imagery of a prime time TV comedy. The audience laughs along with the actors and often at them, creating a slap-sticky sentimentality. I imagine the whole ending, beginning with Berck's verbal attack on Immaculata, as a "roller coaster sitcom" set to the tune of some Bugs Bunny episode. The reader is cued with a flashing "applause" sign, illuminating at comically relevant moments—rejection, failed coition, failed suicide, lost pride, dirty baby diapers, and all. Reading *Slowness* was like watching

brutal war footage set to the "Twelve Days of Christmas." In essence, the events happening to the characters are devalued in the environment created by Kundera. The reader inevitably laughs at the characters, noting the futility within each situation. This is the obviously contradictory element within the book. The author frowns upon kitsch-like activity and in order to identify his disdain for kitsch, *Slowness* must paint a claim against kitsch by being it; just as one opposing dancing must become a dancer himself according to Pontevin (*Slowness*, 21).

The Difficult

The "difficulty" in *Slowness* is the anxiety which builds up when one has time to think; when one is going *slowly*. Most of our anxiety develops when we have time to really think and to consider all the possibilities. There is an anxiety which develops from making sense of a situation. An example of this difficult, anxiety mounting phenomenon is expressed by a painting by Manet called *A Bar at the Folies-Bergere*, 1881-82. In it we see the front of a barmaid with a despondent look cast upon her face. The tension in the work is created when the viewer perceives that the reflection in the mirror behind the woman contains his/her new persona—a middle-aged man—who, presumably, is ordering a drink. Eerily, the viewer has become the man in the portrait and at the same time an omniscient viewer who is getting a glimpse of the emotional state of the woman. This is a difficult piece of work and something which a sweeping glance could not apprehend.

Another character in Kundera's *Slowness*, Madame de T., is conscious of this anxiety evoking tension when she prolongs the evening and in essence, prolongs the couple's state of arousal. This is quite the contrary of the woman who advocates "the religion of orgasm" (*Slowness*, 3). But the question remains as to how one decides that fuzzy kittens are of less value than paintings by Manet or poems by John Donne? I still long for the definitive answer which says that kitsch is bad! So I think of the end of the book as the prime time TV show that depicts a false sense of consciousness, just as TV programs like *Friends* and *Srinfeld* sensationalize trivial points of life and relate to a public that craves visual soma. These shows communicate with the viewer on a passive level and endorse products that reflect what the viewer could easily think are important because they move along at such a fierce pace. The viewer has no chance to analyze the value of a fast-paced show. An example of this is that because *Slowness* moves—ironically—at such a fierce pace, the reader find himself laughing at Immaculata committing suicide even though it is a rather serious undertaking.

Kitsch is Less Good

In some instances kitsch art may have been a complex response to the difficult that exists in the world. Since the human being must tackle many contradictions and paradoxes in its finite existence, kitsch presents itself as a sugary response to original questions of complex meaning. For example, the cigarette-smoking skull, floating aimlessly through the cosmos does at first present a trivialization of death,

but on a more significant level it has sprung from man's struggle with questions of utter finality and the futility of existence. Let's assume that this is what Kundera meant by the "shit" which kitsch utterly "denies." If this is so, kitsch is really buttressed against questions of utmost centrality to the individual—the meaning and quality of life. But if this reasoning is true, it is completely incomprehensible. The spirit of kitsch cannot be as sympathetically misconstrued as I have just tried to do. The mentality of today's consumer or today's TV watcher may not be as defensible either. Therefore, the face value of sitcoms, commercials, and trite art must be construed as the real thing. Perhaps what is even more disconcerting is that the spirit behind the contemporary kitsch creation is to create trite images and flimsy attempts at meaning that provide an empty shell conducive to visual and mental laziness.

If we hold a TV sitcom, fuzzy kittens, and the religion of orgasm—in essence, the religion of kitsch—in high esteem, then we devalue romance, epic poetry, the brilliance of a sunset, the items which characterize human brilliance. By fetishizing the simple items of kitsch we live falsely or I should say, less truly. "Less truly" because one may argue that the difference between kitsch and fine art is not the distinction between impure and pure but that of degrees of intensity (Bearn, forthcoming).

I would also argue that there is a heightened satisfaction from greater intensity. Struggling satisfies an inherent desire within the individual human being. I make my appeal strictly to nature in saying that while man is drawn towards what is easy, he simultaneously possesses a natural desire for and receives a natural satisfaction from conquering the difficult. Kitsch, the sugary easy in life, cannot satisfy that incomprehensible something in man which desires intensity. The two natures are opposed to one another—this is true!—yet it is the stronger will which achieves the higher quality life; a life of greater intensity. Therefore, I disagree with those who think that art and "good" are arbitrary and wholly dependent upon the individual. Items which create intensity—the Manet painting, sustained arousal (Madame de T.)—these are things which provide a more meaty sustenance for the conscientious human appetite. The intensity comes from having to draw on several sources when interpreting a situation and this can only be done in slow deliberate thought and not through "the denial of shit."

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Donne's Use of Literary Methods in *Holy Sonnet #14*

Sunny L. Bavaro

John Donne
Holy Sonnet #14 (1633)

Batter my heart, three-personed God; for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new.
t, like a usurped town, to another due,
Labor to admit to you, but O, to no end;
Reason, your viceroy in me, me should defend,
But is captived, and proves weak or untrue.
Yet dearly I tove you, and would be loved fain,
But am betrothed unto your enemy.
Divorce me, untie or break that knot again;
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

In reading poetry, the reader often walks away from a piece with feelings or ideas which were not explicitly laid out in the words of the poem's narrator. A poem which is beautifully effective in this manner is John Donne's *Holy Sonnet #14*. The author not only gives us the general story he is trying to tell; he also reinforces the picture which he so successfully paints by the use of tangible physical imagery. In addition to using very specific imagery, Donne implicitly plants ideas or themes in the reader's head through his use of structure.

In reading *Holy Sonnet #14*, it is quite easy to pinpoint the internal plight of the narrator. He is dealing with a conflict between reason and instinct; although his "reason, [God's] viceroy" tells him that he should follow God, his instinct is constantly siding with the devil (l. 7). He begins by begging God to "Batter his heart"; this organ houses the instinct which forces him to be dedicated to sin (l. 1). In the face of the problem, the narrator proposes three courses of action which God could take, the final of which he settles on as the best choice, to make him pious and virtuous.

It is in the images of the proposed solutions that the reader gets a clear picture of the desperate situation of the narrator. In the first section of the poem, the narrator uses words which set up a metaphor of metalworking. He sees himself as both the metal and the worker, asking God to give him the power "to rise and stand" so he can "bend [God's] force" to reshape himself, at the culmination of which he will be a person who is in line with God (l. 3, 4). As of yet, he has only had the power to "knock, breathe, shine, and seek to mend" all of which are surface operations doing nothing to revamp the underlying structure (l. 2). In this, the narrator recognizes that he can not fully reform himself autonomously; he, as a man, can only "shine" himself up, just giving the *appearance* of dedication to the "three-personed God" (l. 2,1). Similar to the way that shining metal does not promote internal strength, the narrator realizes that he needs to have God's help in stabilizing his structure. As he drives this image home, the reader sees what the narrator needs; in acknowledging that he has unsuccessfully tried, repeatedly, to "seek to mend" himself through his own will, he asks that God give him the force to "break, burn, and make [himself] new" (l. 2,3). These actions (break, burn), if he chooses to uses them, may tear down the existing structure, but, by manipulating the preexisting materials, they can be remolded to create a pious narrator. As expressed through this image, the narrator aspires to take an active part in his own reformation; he is only asking for God to give *him* the power to tear *himself* down and, then, to build *himself* back up. As the reader gets to the second phase of the poem, however, it becomes obvious that the narrator feels that he is powerless to do the reconstruction with just mere *help* from God.

In the second wave of the poem, the narrator compares himself to a "usurped town" and Donne exquisitely ties this image in with the first metaphor of metalwork (l. 5). It is in the fifth and sixth lines of the poem that the reader is made privy to the fact that the narrator is under the tyranny of another power. He states, "I, like a usurped town, to another due, labor to admit to you, but O, to no end" (l. 5,6); the use of "labor" here is reminiscent of the physical effort required in the metalworking image. In this second image we also have a sort of "labor," that of one taking up arms against an unjust government. In creating a tangible enemy, Donne forces the reader to realize that the opposition is on two fronts; the narrator is not only waging war against himself (as depicted in the "metal smith" image), but he is opposing a physical ruler, perhaps Satan himself. He knows that God has placed an internal governing mechanism in him, just as a king places a "viceroy" in a town to keep control, yet this ability has proven to be "weak or untrue" because it is surrounded by the overpowering forces of Satan and sin, the king of an opposing land (l. 7,8). While the people of the metaphorical town and his "reason" align with God, the Devil has taken over control and they are left defenseless to fight this superior ruler (l. 7). In this depiction, it becomes clear that it is not enough for the narrator to simply assert control over himself through reshaping; it is imperative that the outside forces which tempt him to stray are abolished. The outer enemy diminishes his own internal reasoning, rendering it "weak" (l. 8).

The "usurped town" image creates a vignette of a person who has no autonomy, a soul which must simply accept the doctrine of the more powerful, just as peasants accept the tyranny of a monarch. At the same time as Donne is asserting the narrator's increasing lack of autonomy, however, it is made clear that the he has the means to admit to God's way. In both the metal to be reshaped and the town to be recaptured, Donne is, at this point, emphasizing that the narrator holds the ideals with which God can work. Although he states that he loves God (l. 9), this fact does not seem to be enough to carry him through; the problem is that structures which shape his love (the *mold* of the metal, the *ruler* of the town) are faulty and work to prevent him from living a pious life. He possesses the village and the metal necessary of a good Christian, but the erroneous shape and the unjust ruler of the images force him to walk down the path of sin. By the third phase of the poem the narrator takes another turn, deciding that more drastic measures need to be taken because his futile efforts are continuously tainted by the inherent impulse toward sin.

Once again, with one word Donne ties in the preceding image with the one that follows. In the third phase, the narrator compares his relationship with Satan as a forced, loveless marriage. He asserts that he loves God and would willingly be loved back by Him, but he is "betrothed unto [God's] enemy" (l. 10). In using the word "enemy" in conjunction with "betrothed," Donne ties in his war image with that of a less than satisfying marriage. By this point, the narrator recognizes his need to be personally and violently forced toward virtue; he no longer asserts any autonomy whatsoever, but complete dependence on the intervention of God. He wants God to completely take him over, body and soul, and control his will because he is unable to rid himself of impure thoughts on his own. In somewhat of a paradox, the narrator asks to be released from sin by way of being "ravish[ed]" and, essentially, raped by God (l. 14). He sees God's "enthrall[ing]" him and utter "imprison[ment]" as the only way to freedom (l. 12,13).

In the final line of the poem, the narrator pleads with God, asserting that he will never be "chaste, except you ravish me" (l. 14). The sexual imagery is quite clear; in order to freed from the chains of sin, God must physically force his way inside him in a savage manner only comparable to forcible rape. The narrator sees this personal violation of body and soul as different, and more effective, than the others because the first two images are external and can easily be remolded by sin (as in metal) or fall again under the tyranny of Satan (as in the town image). It is not enough to rework the metal which is already there, or to conquer the town which already stands because these outside workings do nothing to rid himself of the sin in his heart. He must be forced without consent to concede, such that there is no going back to a life prior to the event, similar to the way that a person is forever changed after being raped. By these means, God can crawl inside him and take over his heart, which is the seat of his sin. It is only through being raped, being completely violated, that God can help to purge him of the sin he seemingly longs to be rid of.

If a reader does not read *Holy Sonnet # 14* out loud, he or she will not get the full interactive experience caused by the specific structuring of the poem, which Donne obviously took pains to create. It is how the poem is presented to the mouth and to the ear which drives home many of the images Donne has already laid out and also forces the reader to perceive things which are not explicitly spelled out in words. The most apparent case is contained in lines two and four of the poem. The narrator states, "As but knock, breathe, shine, and seek to mend" and "Your force to break, blow, burn, and make me new" (l. 2, 4). In uttering these lines aloud, a reader is forced to slow down their speech considerably in order to say the lists of words correctly. To express it differently, these lines are hard to voice, comparatively, and some effort is needed to be sure that the words properly flow out of the mouth. In experiencing this difficulty, the reader goes through a similar strain as the narrator; the short bursts of energy needed to put emphasis on the correct syllables, as a result of the irregular meter, is comparable to the beating that the narrator would undergo if he was *knocked*, or receiving *blows*, or if he were to be *burned*. In fact, all of the lines which suggest to God how he can facilitate the narrator are very irregular, the last option of rape being the most subtly difficult, and most of the lines which express an inclination toward sin are quite regular and easy to say.

Assuming that this incongruence between idea and syntax is not a coincidence, the structure invokes underlying themes which are not expressed by the narrator directly. The function of this structure is to give the reader a clue to how the narrator really feels about his fight with sin. The line, "Except you enthrall me, never shall be free," if broken at the comma, features at first irregular meter, which presents difficulty in reading, and second regular meter, which is easier to say (l. 13). The flow of the meter in these two parts completely contradict the sentiments directly expressed through the words. One would expect that the words used to get across the idea "Except you enthrall me" would be in simple meter because this is what the narrator claims to want. The reason why Donne chose words which do not flow easily is to force the reader to realize how difficult it is for the narrator to allow God to "enthrall" him as a result of his natural inclination to sin. Similarly, the phrase "never shall be free" is said effortlessly, implying that this is what the narrator really wants, to be forever trapped by sin.

Another example of how the structure works to undercut the literal sentiments of the poem is in the lines, "Yet dearly I love you, and would be loved fain" (l. 9). As above, the way the structure affects the reader is in direct conflict to the ideas expressed in the words. This is the most vocally strenuous line in the piece, first at "dearly I love", which places two syllables together which are not stressed and, secondly, at the abrupt dropping off of the line by using the word "fain." In *meaning*, this line is very positive, yet, in *structure*, it is very difficult, or negative. This suggests the narrator is having a difficult time believing himself when he expresses his love for God. Additionally, the word "fain" literally means "willingly," but the reader is forced to end the line rather unwillingly by the fact that "loved fain"

puts an awkward double emphasis on the last two syllables of the line. Ironically, the line that follows is, "But am betrothed unto your enemy," which flows simply, impressing on the reader that either the narrator enjoys his present situation or that being wrapped in sin takes less effort than fighting against it (l. 10). Continuously throughout the poem the structure succeeds in undermining what the narrator *literally* says, evoking a response in the reader which forces him or her to feel that the speaker is not really dedicated to being free from sin and following God's path, but is content with being controlled by Satan.

John Donne's poem, *Holy Sonnet #14*, is an excellent example of how a poet can use more then just literal definitions of words to get his point across and to create an active response in the reader. Through his use of imagery and structure, Donne forces the reader to become an active participant in the situation at hand. His imagery creates a mental picture of a tangible object, pushing the reader toward understanding just how and with what severity the narrator is begging to be taken over by God's love. With clever structure, Donne allows the reader to step into the subconscious of the speaker, forcing him or her to come to terms with the feeling that the narrator really *enjoys* being sinful, although he would like to *believe* he is pious. Without the subtle use of these literary methods, this poem would not be nearly as effective, and readers would probably not still be reading it today, over three hundred years later.

BOOK REVIEW:
Wu Ch'eng-en, *Monkey*.

Christopher Spinney

Strange Stories of the Human Kind might be a better title for this medieval Chinese folk novel than *Monkey*. *Monkey* reflects the new literature of the time which consisted of folk tales, popular tales, and more. *Monkey* is a vast collection of stories about monsters, adventure, and the strangeness of human existence. Although suitable for all sorts of readers with its innocent veils of humor, fantasy, and moral lessons, deeper implications and meanings do appear to the discerning reader. This novel relates the journey of Tripitaka, a Buddhist priest who departs China to make a pilgrimage to India to fetch a copy of the Buddhist scriptures. Along the way he meets and adopts Monkey as well as two other monsters, Sandy and Pigsy. Before Monkey meets up with Tripitaka, he obtains immortality and many other special powers from heaven, which later play an important role in the story. The tale of their journey is more than an account of some exciting childhood stories and moral lessons since these adventures tell much about Chinese history and thought.

The epic theme of a fantastic journey in *Monkey* corresponds to the road-trip that is life. It is nothing more and, yet, nothing less than a grandiose but terribly simple, spectacular ride on the waves of time. Life is, from this standpoint, a thorough mixture of sinking and floating, riding and crashing. Just as the novel implies that the journey will be complete and the scriptures will be obtained, life by its very nature teaches that all beings must face mortality at the end of their existence. The most interesting aspects of the novel evolve from the pilgrims' journey to fetch the scriptures, not from the actual obtainment of them. This novel is mostly an account of what happens to them as they struggle through their noble pilgrimage, conveying the message that the destination matters not so much as the journey to it.

The boundary between everyday life and religion is at best a gray blur, assuming that this boundary exists at all. *Monkey's* most important religious theme is that of serving heaven through living in harmony with it. Keeping heaven's ideal of truth always before oneself, one finds meaning in the experiences encountered during life. The chief characters teach this religious theme in various events throughout the novel. Tripitaka and his disciples learn many things on their journey to India to fetch the scriptures, just as man learns much of life during his lifelong experiential tour. *Monkey* suggests several concepts and viewpoints which

spill forth from the rich religious history and philosophical thought of medieval China.

At first glance, this novel appears to be written from a strongly Buddhist point of view, and in many ways it is. However, a look into its deeper meanings reveals that all three of China's great religions hold a place and serve a purpose in Chinese society and even in each individual's life. While Confucianism controls the interactions between family members and citizens, Taoism provides a way to bring the mind and body to their highest earthly potentials. Buddhism, then, with its means for achieving enlightenment, illuminates a path transcending the living realm and leading to nirvana. Within the novel a certain hierarchy exists between these three religions. Buddhism sits at the top of this food chain since it seeks to go beyond this world and transcend all earthly desires and pleasures. Taoism falls next with its search for immortality, attempting to become the perfect living being. Confucianism dwells in last place with its set guidelines for instilling virtues within individuals and society. While these three are presented in a simply structured and yet sometimes elusive class system, the deeper meaning of *Monkey* evolves past this system to show that the three religions, in their most centralized and truest forms, become one.

Heaven and its gods acknowledge the importance of each of the three religions. In the novel, Buddhist doctrines and gods appear and reappear frequently. The bodhisattva Kuan-yin continually assists Tripitaka and his disciples in times of need. The journey for the scriptures that ends in India with the Buddha presents the most obvious example of Buddhism within the novel. Veins of Confucianism, although they may be slight in comparison to the Buddhist influence, do appear in several chapters. One example of Confucian ethics appears when Tripitaka quotes the ancients, saying, "'To be virtuous without instruction is superhuman. To be virtuous after instruction is reasonable. To be instructed and remain incorrigible is to be a fool'" (251). Although this novel claims that the three religions are one, Confucianism finds a larger role in the novel as a social influence than it does as a religion. Taoism, though, pervades this Buddhist novel with its strong and vital role in the life of Chinese society.

The importance of the balance among these three religions is seen in the story about the kingdom which esteems Taoism above all other religions. The Taoists had won the favor of the government because they had been able to serve the needs of the people and the kingdom at a time when the Buddhists could not. This event distinctly shows a major benefit of the three religions coexisting within society. In situations where one religion fails, another picks up the slack and keeps society in harmony with heaven and earth. In the shadow of a Buddhist novel, this event also makes a clear reference to Taoism as an effective means of communicating with the gods and soliciting their services. However, much harm comes to the Buddhists as a consequence. If Monkey had not made the king aware of the importance of both Taoism and Buddhism, his kingdom would soon have been destroyed. Monkey warns, "'Never again follow false doctrines nor follow fool-

ish courses, but know that the Three Religions are one. Reverence priests, reverence Taoists too, and cultivate the faculties of man'" (248). Chinese society would be incomplete and in a state of disharmony if any one of the three religions was destroyed.

Both Taoists and Buddhists are able to contact the *same* heaven. And the gods answer both Taoists and Buddhists. This heaven must then transcend the differences between the religions and, perhaps, religion itself. Heaven not only houses Buddha and bodhisattvas but also the Taoist figure of Lao Tzu, as well as many Confucian bureaucrats. This heaven is a heaven shared by all of the religions, at least, all of the religions in the novel. The three religions might be viewed as different ways of achieving the same goals, or different paths to a common destination. Monkey, as a Buddhist priest, receives help from Lao Tzu instead of some Buddhist god when he attempts to resuscitate the drowned king. This event demonstrates a very Chinese aspect of religion in which one prays to the god or deity which can help the most, not just to gods who are strictly Buddhist or Taoist in nature. The commonality of these three paths lies in living harmoniously with heaven and earth throughout life.

The character Monkey acts as a medium to convey many different important concepts to the reader. By representing aspects of the conscious human mind Monkey serves to illustrate some of the obstacles and hardships a person might encounter on the path to enlightenment. Monkey's actions and personality exemplify many qualities of the human mind. For example, Monkey's inability to settle down and become still shows the difficulty of quieting the mind. He also feels the need to prove his superiority over other beings and entities, which often results in unnecessary trouble along his journey. Instead of maintaining a focus on the objectives of his journey Monkey often flaunts his power and wastes time and effort on silly games which tend to lead him astray. A bodhisattva living in heaven named Kuan-yin often points out to Monkey that his trickery only amounts to more hardship rather than solutions to his problems. If Monkey had explained his intentions instead of instantly pursuing a conflict, both Sandy and Pigsy would have immediately joined forces with him. Initially, these two fight with Monkey as bitter enemies, not recognizing that they all seek to achieve the same goals and walk the same path. As Kuan-yin explains to Monkey, Pigsy and Sandy exist so that they may help Monkey and Tripitaka on their way to India to fetch the scriptures. However, Monkey's cleverness and trickery transform would-be help into more obstructions. The mind often meets many "monsters" along its journey through life, which can either become an aid or a hindrance, depending much on the ways in which the mind interprets and interacts with them. By attempting to outsmart obstacles, people, and even itself, the mind only causes these potential teachers to obscure its most central goals. If one intends to find truth then one must adhere to the truth in all situations that life presents. That is to say that one must always be true to oneself if one hopes to become an enlightened being.

The conscious mind is often, if not always, ambiguous by nature. Monkey's peers acknowledge his great power; but the power of Monkey, and thus of the conscious mind, is a double-edged sword. The mind possesses the potential for use as a great tool or as a destructive force during all of life's challenging situations. On Tripitaka's trip to India, Monkey undoubtedly protects him from many evil forces and helps him overcome many formidable obstacles. Without the aid of Monkey, Tripitaka surely would not have completed the journey. On the other hand, Monkey often gets the group into trouble with his tricks and egotistical attitude. These points clearly depict the bipartisan nature of the conscious human mind. Without the aid of the mind, humans would have perished long ago, or alternatively, been nothing more than animals acting on instinct. Many times, though, the mind leads essentially good and able human beings into disaster and self-destruction. Some suicidal acts certainly reveal the sometimes overpowering presence of negative aspects of the conscious human mind.

The mind possesses great power which can accomplish great physical and mental feats with wise training or can lead to total destruction through negligence or improper instruction. Likewise, if Monkey has his way all of the time without check or restraint then he would never complete the journey to India and back. Distractions lead the undisciplined Monkey to a world of never ending struggle and chaos. However, with the use of the magic fillet Tripitaka focuses Monkey's attention on the best interests of the group and the journey. The fillet is a cap that Monkey wears which creates great pain for him whenever Tripitaka recites a certain spell. In this way, Tripitaka keeps Monkey on task and under control. The fillet represents meditation and breath-control techniques because it quiets Monkey and keeps him on task, much the same as these practices control the conscious mind. To travel the road to enlightenment and self-mastery, the mind must be controlled and harnessed so that its power may be utilized positively.

Even with the immense power of the human mind countless difficulties arise when attempting to gain insight into the true nature of reality. Along the way to the destination of every living being (i.e. Death), all humans constantly encounter several obstacles and hardships, or monsters, which stand in the way of their hopes and dreams. These monsters are not easily overcome and should be compared to the monsters which Monkey fights on his journey. The mind must persistently combat many monsters and hindrances on its way to quietness, which is essentially the road to knowing the Way or achieving enlightenment, as Monkey finally does. Although this novel leaves out specific instructions to attain enlightenment, its value is derived from its rich adventures and lively characters which present a view of life which may lead one to a fuller, more meaningful existence. The journey to death is humanity's teacher throughout life and this journey, as *Monkey* attempts to teach, should be appreciated, lived, and enjoyed to the utmost of every human's capability.

This novel can be appreciated and enjoyed on many levels and by a wide variety of readers. Its classic moral lessons reach the minds of young listeners as they are entertained by the constant adventure and witty humor. Adults who enjoy literature will certainly be pleased by these classic Chinese tales set in a rich historical context. *Monkey* also challenges conventional modes of thought and presents provocative ideas about the nature of religion and life.

The Decline of Old ond Rise of New Labor | *Martin Skladany*

Editors' Note: This paper was written before Tony Blair's victory in the last general election.

The politics of twentieth century Britain have been dominated by the Conservatives. This undeniable fact, interestingly enough, has less than obvious reasons supporting it. This is not to say that there are no explanations for the inability of the Labor Party to win a significant number of general elections, but the reasons are neither obvious nor simple. This inability to win elections coincided with a relatively steady decline in the number and proportion of Labor voters from the late fifties through the eighties. Even when Labor did manage to win, and win big as in 1945, they could only hold on to power for six years as opposed to the Conservatives' hold on government which has lasted over seventeen years. It appeared at one time that the Labor party was content with being the permanent party of the opposition. The Labor Party has been strong enough since 1945 to overpower the Liberal and Social Democrat Parties, but not powerful or eager enough to make the necessary sacrifices to take office. Through ideological, structural, and personal problems and social trends, the Labor Party has witnessed its own decline in the last few decades. Fortunately, since the party's nadir in 1983, it has somewhat painfully transformed itself into a party with a real chance of success in the upcoming election.

The first factor in Labor's decline was the deterioration of traditional working class support. In the early twentieth century, most individuals firmly belonged to the working class. The creation of the Labor party was intended to give this majority a vehicle through which to voice its opinions and organize support. As the century progressed more and more individuals began to raise themselves out of the working class and into a relatively new and increasingly powerful middle class. This transformation was so rapid that by 1976, forty-five percent of the occupied population consisted of non-manual workers, although social mobility patterns did not change so drastically (Jacques 1981). Many of these white collar workers consistently sided against the Labor Party; therefore with the rise of affluence, the destruction of a large portion of the Labor Party occurred which added to the opposition's strength.

Arguably one of the most important factors in assisting individuals to move from the ranks of the working class to the middle class was the apparent revolution in educational accessibility (Seyd and Whiteley 1992). With more educational opportunities available, more working class children entered professions that

brought with them very attractive salaries. Labor stood for improving the conditions of the working class, but many of these new professionals no longer concerned themselves with improving the living standards of a class to which they did not belong. These new middle class members saw their economic prosperity increase under Conservative rule. Almost unfairly the Conservative Party enjoyed its association with images of economic prosperity.

Ironically, Labor's traditional association with the working class also contributed to its decline in the 1980's. Labor's association with the working class ". . . stamps it with an aura of sectionalism and narrowness, at a time when people see opportunities for advancement opening before them as never before" (Abrams, R. 1960). Another surprising trend occurred within the party system. Most individuals think of the political right as being adverse to change because the current system benefits them, and the left as being the creators and architects of change to alter the system more towards equality. Recently, especially in the 1980's, the roles of the two parties were reversed. The Conservatives brought about change which in some peoples' eyes meant progress and innovation, while the Labor Party appeared to be static and rotting from within.

One major factor in the Labor's decline was its lack of leadership and internal unity. Much of this could have been exaggerated in the media, but a significant extent of this criticism was very real. The Conservatives were portrayed as a united, slick machine, while Labor appeared to be a tea kettle ready to explode, but with no one to take it off the burner. To a large extent this could be attributed to the fact that parties on the left are inherently less stable, they contain more radical and revolutionary viewpoints. This was especially evident in the late seventies when different individuals were struggling to have their views accepted by the rest of the Labor Party. The real devastation came from the fact that there was no strong, skillful leader who was able to unite the different factions. The lack of party unity and leadership were the two main factors why Britain's Labor party faired worse than other socially democratic parties within Europe.

Other commonly emphasized problems plaguing the Labor party were Labor's ineffective organization, and the large amount of money spent on Conservative "propaganda." While it is undeniable that the Conservative Party has consistently spent more on advertising, especially national advertising, than the Labor Party, the effectiveness of this strategy is still open to considerable doubt. What might be more skillfully argued is that the Conservative slogans have had more psychological impact on voters' images of the parties. In regard to Labor's lack of professional organization, there is also much disagreement about the extent of its disorganization and the impact this may have had on Labor's decline. In *Defeat From the Jaws of Victory*, Heffernan and Marqusee argue that in 1991 Labor's organization was at the brink of collapse. They believe that attendance at party meetings was poor, that funding for political education was at an all-time low, and that the party was running a decent size deficit. Conversely, Seyd and Whiteley in

Labor Grass Roots believe that in recent years the party has successfully improved recruitment, organization, and communication within the party. Instead they believe that Labor's party structure was the largest reason for its decline. They are apprehensive at the fact that the Labor leadership is concentrating too much power and effort into the national party and national campaigns. They feel that part of the reason for Labor's decline in number of voters has come from the fact that there have not been ample incentives for individuals to become involved as party members at the local level. Since party members organize groups to vote during elections, they feel that the decline in party membership has caused a decline in Labor's votes. Conversely, a decline in party membership has also been experienced by the Conservative Party, yet they have continued to win elections.

Finally, the most convincing and fundamental reason for Labor's decline was its heroic insistence on maintaining its commitment to policies which had become popular. Many Labor leaders would not deviate from the tradition of having the Labor Party stand for its own principles and beliefs. They felt that any deviation from this principle would render the party disloyal and useless (Hobsbawm 1989). These were the individuals who were more eager to stand in opposition for what they believed people wanted, but did not know, as opposed to standing in government for what they knew people wanted. They realized it was a difficult task to convince the voters that their ideas would positively revolutionize the country, but they were only too eager to wait for that glorious day in which they could bask in their accomplishments after successfully implementing their policies. These men should be recognized for their principle, yet criticized for their incomplete grasp of reality. The most basic reason a political party exists as an institution is to win in order to implement its own policies (Marquand 1991). With this in mind, it is difficult to achieve success without some degree of compromise in one's political ideas. It is a difficult and uneven path between the two extremes, but it is the only path that leads to political success without a complete abandonment of one's beliefs. Another public image problem of the Labor party was its excessive tendency to hold onto unpopular traditional ideas. An example of this was nationalization. It was not until very recently that clause four of the party's constitution was abandoned. This clause, committing the party seek "the common ownership of the means of production, distribution and exchange," had been regarded as political stigma for years before it was finally abandoned. This tendency to regard tradition with such dogmatic respect was also evident in the language in which Labor had always expressed its views. To many voters, the Labor party seemed too rigid, too much grounded in the past to be considered a winnable party in the present.

The Conservative Party currently and in the past has never possessed such ideological luggage or high moral principles. The conservatives' political success in the twentieth century has largely come from the fact that they have always been flexible in adopting popular public policies as their own. The only real ex-

ception to this practice was Mrs. Thatcher. This may be aided by the fact that the Conservatives do not possess a party constitution or the fact that they may feel that it is better to be in power with the opportunity to make policies that being on the sidelines without power.

Fortunately for the Labor Party, Neil Kinnock was elected leader in 1983. Even though he never took the Labor Party into political office, his lasting accomplishment was to make the Labor party competitive with the Conservatives. "Clearly, Kinnock [had] succeeded in adjusting his slow-moving comrades, caught up for too long in destructive introspection, to a changing society and ideological mood" (Morgan 1987). The only problem or grace, depending on how you look at it, was that Kinnock had to suppress many of the factions within the party while adopting policies that were favorable to the public. He crushed the Liverpool Militants while earlier personally shifting from the party left more towards the center right. He reversed the party's views on the European Union, NATO, nuclear weapons, and US non-nuclear military presence in Britain. He attempted to show to the press a united Labor party, while becoming the party's savior through his strong style of leadership that had been absent within the party for such a long time. He brought an aura of professionalism to his party structure and operations while attempting to appeal to a larger public. Within the party, Kinnock enjoyed substantial success, but he could not muster the same support from the general masses of voters. No widely agreed upon reason has developed to explain his lack of appeal to the general masses, yet some influencing factors include his location of birth and education (Wales) and the fact that he naturally attracted a certain amount of distrust after he reversed many of his party's views.

Much of Tony Blair's current success as party leader can be attributed to Neil Kinnock's actions, but Blair has also added another level of voter appeal during his leadership of the party. He has concerned himself with attracting voters not satisfying party members' concerns. He has the desire and will to win. He clearly refers to his party as New Labor, which he hopes will rid him and his party of all the stigmas that are attached to Old Labor. Along this line of New Labor, he emphasizes and embraces the new age of technology and the improvements it is supposed to bring with it. Not all of Labor's current success can be attributed to the party. One large reason for Labor's current substantial lead in the polls is the appearance of the Conservative party as tired and worn out. People have experienced seventeen years of Conservative rule and are anxious for a change. Tony Blair is more than ready to provide that change.

Labor's decline from the fifties to the eighties was most directly affected by a lack of unity, no effective leader (besides Harold Wilson), a decline in its voter base, an image problem, and most importantly unyielding ideological beliefs. Neil Kinnock started to reverse Labor's skid by making difficult decisions like compromising on some of the traditions and ideologies of the party. He began to speak to the advocates of change as opposed to its opponents (Marquand 1991). Tony

Blair has continued Labor's transformation with such success that the Labor party is currently heavily favored to become the next government. Labor has put on its uniform for war but in the process has shed many thick layers of idealism and tradition.

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Stimulation, Ejaculation, and Women in Taoist Sexuality

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On the Taoist's path to achieving harmony with nature, enlightenment, and eventually immortality, there was often a special place for sexual practices. Taoists considered sex not just an end in itself, but also as a method to enrich the body and the spirit. Numerous texts were written to instruct and inform people about special sexual strategies which, if harnessed and supplemented with other alchemical techniques, could lead to internal transformation and eventually immortality. As these ancient texts have been discovered and translated, the West has been led into a vast library of Taoist method and theory. This paper will explain a few of the fundamental precepts of Taoist sexuality, show how they compare to those of the West, discuss some Taoist metaphors, and address some of the roles women played in sexual alchemy. The initial discussion begins with an analysis of *coitus reservatus*, ejaculation, spontaneity, art, and energy, then moves to the various roles of women as earth, water, mother, virgin, vampire, and teacher.

A culture's mythic structure becomes evident through analysis of its interpretations of sexual practices. Therefore, studying the sexual practices and sexual ideologies of two opposing cultures is similar to studying two different religions. Differences in the physical aspect of sex may initially appear to be the chief discrepancy between Chinese and Western sexology. This paper examines the fact that Taoist sexual alchemy places much more importance on the theories and ideological interpretations which underlie the physical process and practice.

One of the most difficult aspects of Taoist sex for Westerners to understand is the concept of *coitus reservatus*. In practicing *coitus reservatus* during intercourse, the man withholds his semen and represses his innate desire for orgasm and ejaculation. The reasoning behind this practice lies deep within the difference between Chinese and Western concepts of sex.

Westerners engage in sexual activity for various reasons. However, Alan Watts sums up the ideal purpose of many present-day sexual practitioners in the West. In his *Man, Woman and Nature* he describes the orgasm as " . . . the bursting in upon us of peace" (Watts 1958), but from the Chinese perspective, Wile calls this, "creating a desert and calling it peace" (Wile 1992, 71). Chinese sexual alchemists view orgasm as a depletion of one's energy and believe that ejaculation should not be used to achieve relaxation if its price is the depletion of one's resources. This Taoist view holds that if one wants to relax, all one needs to do is relax. This Taoist/Western dichotomy partially reveals the nature of Western society. That is,

the West tends to use sex as it does many other things, as a tool to accomplish something else. It follows that sex cannot be viewed as an act in and of itself, but always as a means to another end. In contrast, although Chinese sexual alchemists may see sex as a way of attaining immortality, they do not, in theory, have sex for the sole reason of attaining immortality. Rather, in some respects, they have sex to have sex.

Some parallels between Taoism and Western views of sex exist. Watts (1958) refers to sex as an act of "spontaneity," which is similarity to the Tao. Creation and everyday life are, or at least should be, acts of spontaneity according to Taoism. It therefore may seem a bit odd that Taoist sex is so structured and dictated. However, when one delves deeper into the actual essence and reality of spontaneous creation itself, one may find a certain process, a structure if you will, that must be followed to achieve true spontaneous creation in the art of everyday life. Chinese calligraphers are often referred to as artists, but they did not come to know their art without first learning its techniques and practices. Just as the artist must learn technique and process to sink deeper into the truest expression of himself, so must the Chinese sexual "artist" learn the refined techniques of sexual practice in order to realize his fullest potential.

Many other comparisons can be made between Chinese sex and calligraphy. Years of dedicated practice and commitment underlie each great calligraphy artist's life. Calligraphy holds artistic expression in its repetition and ritual of constant practice, and also in its beauty and grace. Not only the act of painting beautiful calligraphy itself makes it an art, but also the process and path that leads to this mastery. Furthermore, many calligraphers view their art as meditative and even therapeutic. Comparing this with sex, the Chinese sexual alchemists believed that sex, like any other activity, must be practiced diligently to reach the level that could be considered art. It is also thought of as a ritual with definite commonality and underlying structure. Sex has the potential to benefit one's health and is therefore therapeutic. The meditative aspects of Chinese sex occur during the sexual activity itself, just as meditation in calligraphy happens during the painting process. These correlations between the art of calligraphy and Chinese sex contribute to the idea that sexual practice is an expression of art.

One of the chief differences between Chinese and Western thought arises from the Western assumption that sexual satisfaction emerges primarily from genital orgasm. This differs from the Chinese perspective which sees genital orgasms depleting the man's body of its energy resources and life force, or ch'i. The Chinese view orgasm and ejaculation as a loss of ching which therefore results in a deficiency of ch'i and energy. Moreover, the West tends to view the male orgasm as a means to relieving tension and achieving relaxation, whereas Chinese practitioners view the body as being sufficiently energized by the act of sex itself. Although in sexual activity the man is said to seek "fuel for his journey," it cannot be said that pleasure is exempt from or ignored in Chinese practice. However, the practice of coitus reservatus seems to contradict the Western view of pleasure. A

few seconds of pleasure during orgasm, though, does not come close to surpassing the long-lasting benefits achieved through *coitus reservatus*. *Coitus reservatus* is experienced as a fullness and vigor of one's *ch'i* rather than as some unbearable itch, as many Westerners might perceive it (Wile 1992, 10).

For the Chinese, the concept of energy conservation can be understood by symbols in nature. The Chinese view the loss and depletion of sexual energy through ejaculation as a fall from the sharp peak reached during orgasm. By practicing *coitus reservatus*, on the other hand, one continually stimulates and conserves one's sexual energy to cultivate and circulate *ch'i* throughout the body. Although the abrupt peak of orgasm is never attained by the man, the Chinese value the long term benefits that are believed to go along with *coitus reservatus*. Through this method of continuous stimulation and conservation, the man's *ch'i* continues to rise throughout the duration of his practice in life. Thus, *coitus reservatus* is understood as a series of plateaus with gently rising connections between them. Each absorption of the partner's energy raises the man to another plateau. However, he must always be careful not to lose his energy through ejaculation. Furthermore, feelings of strength and health are associated with nonejaculation (Wile 1992, 10).

To truly understand *coitus reservatus*, one must first comprehend the Chinese conceptions of sexual energy. For the male, the semen is thought of as the source and dominion of his sexual energy. It is called *ching* which includes the energy aspect, "*ching-ch'i*," which is the focal point of the cultivation of sexual energy and also health benefits. Treasuring one's fluids is essential in reaping superior health benefits. The loss of *ching*, or semen, which for the most part occurs during ejaculation is seen as depleting the body's entire energy reserve. It follows that semen is seen to possess more than just the obvious material aspect. Furthermore, sexual energy is in finite supply in the man's body, and is best supplemented by more sexual energy.

Although ejaculation depletes one's own energy, the absence of sexual contact also results in a drought of *ch'i* and *ching*. It should be noted that abstaining from sex is considered unhealthy because of the absence of sexual contact and not from the absence of ejaculation. From the n Chinese perspective, sexual misfires such as nocturnal emissions and premature ejaculation result from a deficiency in sexual energy which is usually connected with indulgence and too many ejaculations, whereas the Western view would usually see these happenings as either normal or resulting from not enough sexual encounters or ejaculations.

It was also observed by the physicians that "sexual potency declines with age" (Wile 1992, 6). The internal alchemists put a different spin on this correlation, though, and conjectured that sexual mismanagement is the cause of aging. Ejaculation and age both demonstrate that that which has the power to create new life is directly related to one's own daily state of vitality. Thus, only by the constant maintenance and conservation of one's *ching* can one retain vigor and health of youth. Men are instructed to seek young women who have not yet exhausted

their own sexual potency or energy through the depletive acts of orgasm, menstruation, and especially childbirth. By avoiding these types of women it is then possible for the man to absorb considerable amounts of *ch'i* from his partner.

A man must reserve his *ching* for himself so as not to deplete his own body and in this respect he cultivates his own *ch'i*. However, the activation of the circulation of this *ching-ch'i* requires sexual activity which can be supplemented by a female. In further cultivation of his own *ch'i*, he attempts to absorb and drink in his partner's yin-*ch'i*, or female sexual essence and energy. This can occur when his partner experiences orgasm and releases her own sexual essences. The man applies specific techniques to absorb his partners *ch'i*. In many of the texts readers are warned not to attempt these practices without the aid and discretion of an expert or master. The idea that sexual energy is in finite supply further applies here. Many of the Taoist sexual alchemistic schools stress the need for more than one partner if one is ever to attain immortality. It is thought that orgasm depletes the woman of her own *ch'i*, and therefore, when the man has absorbed all that he can from one woman, he must seek others to continue to cultivate his own *ch'i*.

The Chinese observed that, while depleting the body of its energy economy, ejaculation simultaneously increased a man's sexual desire which could lead to dangerous afflictions such as sexual addiction. The *Classic of Su Nu* speaks of more benefits arising from the practice of *coitus reservatus*. It claims that a man's love for a woman will increase and states, "Although exercising self-control and calming the passion, love actually increases, and one remains unsatiated. How can this be considered unpleasurable?" (Wile 1992, 91). To some Westerners the fact that one's desires have not been fulfilled might seem like the reasons for having sex have not been realized. The impatience of Western society leaks through in its desire for immediate fulfillment, but the Chinese prefer patience and might even adopt the cliché that haste makes waste.

Taoist sex, as with most things Taoist, is surrounded by metaphysical significance and important metaphors. A prevalent metaphor was of sex as some kind of battle, with women present only to be used and tossed aside once their sexual energy supply had been diminished by the knowledgeable male sexual practitioner. Sex is called "the battle of stealing and strengthening" (Wile 1992, 14) Men are instructed to increase their own treasury at their partner's expense. These techniques enable men to overcome their handicaps in bed and triumph over women. The triumph was vital, for women not only had the power to bring forth life, but also the power to come away from the sexual act hardly diminished, or worse, unsatisfied. Men found mastery over the female libido by tapping into their female energies through *coitus reservatus*. The basic libido-tapping strategies include maximizing contact, minimizing leakage, changing women frequently, and having sex with virgins (Ishihara and Levy 1968, 15). The Yellow Emperor, following these guidelines, had sex with 1200 different women and consequently achieved immortality.

Not only do the texts have detailed methods by which to steal female energies, they also have very specific outlines for women who are better, or easier, to steal from, and those whom should be strictly avoided. Because what benefits the male injures the female, some texts instruct men to have sex with women who are innocent of the way and unknowledgeable about Taoist sexual practices. The ideal woman to have sex with is between fourteen and nineteen years old, and a virgin. Virgins are prime because, obviously, none of their energies have yet been stolen. Women also lose much appeal after they have given birth, for this significantly drains their sexual energy storage.

There are very detailed descriptions of the features of the ideal mate, including: "amply fleshed," silky hair, small eyes, clearly defined whites and blacks of eyeballs, glossy face, harmonizing voice, no body hair, and, most importantly, the emission of an abundance of fluids. It was vital for the woman to be free with her fluids, for this was how the men absorb her energies. The basic strategy was to excite the woman to the point where she loses control and thus her vital energies are released, to be sucked up, drunk, consumed, or inhaled, through the penis of the man who has learned the proper absorption techniques.

There are also descriptions of the women one is not to have sex with, but these descriptions make it apparent that these women are probably easily avoided. For example, men are instructed not to have sex with any woman who is "ill smelling at the armpits and produces lewd liquids" (Ishihara and Levy 1968, 128). The most important women to avoid are those who have given birth or those who practice the way themselves, for the latter group have strategies of their own.

The Yellow Emperor was not the only one to attain immortality through following Taoist sexual techniques which involve stealing energies. The Mother of the West achieved immortality through similar strategies. She nurtured her feminine forces and mated with many young men to take in their semen. These men immediately became ill with exhaustion while Mother of the West's complexion grew radiant with the recaptured glow of her youth. Women, therefore, could also steal energies from men, and thus c image of women as vampires.

Women are capable of using very similar techniques to those used by men in the stealing of essences. She excites the man, causing him to ejaculate while she remains cool and relaxed, not giving off any of her vital sexual fluids. Women also practice tranquillity in order to retain more of their essence and hence avoid any displays of anger or jealousy. These are, of course, the kind of women that men who wish to nourish themselves should avoid. Thus, the guidelines which men use to pick the right women can also be used by women to pick correct men. And because men have a lesser supply of sexual energy initially, it is much more difficult for women to find men who have enough essence to contribute.

Although women who are knowledgeable about sex are should be avoided, women, historically, played the role of the guardians and transmitters of sexual secrets, as well as the initiators into sexual techniques. Traditionally, women taught sexuality to men. The teachers of the Yellow Emperor, who proved to be well

versed in sexual practices, were all women. They were the Plain Girl, the Elected Girl, and the Dark Girl, who instructed him in love, healing, and the begetting of children (Douglas, Nik, and Slinger 1979, 154). The nature of the bond between mothers and daughters involved the teaching of sexual secrets. An interesting demonstration of this was found in the practice of giving daughters a special hair pin when they were about to be married. This hairpin was meant to double as an acupuncture needle, used if their partner experienced excessive sperm discharge. Woman were not only responsible for satisfying their husbands, but also for caring for their sexual health. There was no similar bond between fathers and sons and thus knowledge of sexual matters fell into the woman's domain (Schipper 1982, 126). Sexual manuals were all written around male experience, when it was quite possible that women already had extensive knowledge on such matters. Women with previous sexual knowledge facing a man who had studied a Taoist sexual text most likely played a role of ignorance, in order to avoid causing him to lose face, or harming his ego.

"The whole of Chinese sexology may be seen in some sense as a response to the trauma of postejaculatory betrayal" (Wile 1992, 9). Some analysts feel that the primary role of sexual texts is to protect male pride, to reassure the male reader, to give him courage. The fundamental imbalance of power between men and women definitely causes men anguish, and the texts attempt to compensate for this imbalance. By trying to overcome impotence, spacing out the intercourse, and enduring longer, the men can convince themselves (and hopefully their partners, as well) that they are invincible in love and sex (Schipper 1982, 126). These texts show the methods by which they can prove to be superior over women, even though women naturally have greater amounts of the vital essence. "Theft of feminine principle is philosophical Taoism's subtlest victory for patriarchy" (Wile 1992, 15).

Not all Taoist understandings of sex have this antagonistic element. Heaven and earth are seen as the perfect example of sex, for the relations of heaven and earth involve complete conservation of matter and energy. Neither side loses anything as a result of the union, thus it is a kind of cosmic *coitus reservatus*. The union of man and woman is supposed to imitate the harmony of heaven and earth, woman representing earth and man representing heaven. The metaphor of woman as earth carries with it some very important implications. Because the earth harbors the cosmic vital essence, women are thus considered closer to the primordial forces of nature. Her body contains all the elements necessary for achieving alchemical immortality (Gulik 1961, 45).

Another important Taoist metaphysical metaphor is that of woman as water and man as fire. It is said that women are superior to men the same way water is superior to fire. Women, thus, have the capacities that water have, to control and extinguish fire. This metaphor explains certain sexual methods. For example, a man's sexual addiction is often referred to as "fire unchecked by water" the male element becoming excessive and thus damaging. The fire/water element is also

used to account for the importance of harmonizing the actions of the man and woman during intercourse. In order to do so, the man must delay his climax to adjust for the differences in arousal time for fire and water. Women, like water, are supposedly "slow to heat and slow to cool." This imbalance between the sexual energies, and the superiority of women's sexual nature and capacity leads to a variety of views both about women and about the purpose of sex.

One Taoist view of women is that of the Great Mother. This mother not only nourishes her offspring, but also her mate, who, during sex, feeds and strengthens his limited life force by tapping into her inexhaustible supply. In this manner, both partners share in the benefits of sexual discipline. Nonejaculation is a method used not only to preserve the man's energies, but also to help preserve a long-term interest in one's partner. The aim of sex here is to bring order and equilibrium to one's body. Neither partner comes away with less because the woman's supply is endless, and is voluntarily used to nourish men (Gulik 1961, 45).

In studying the ways of the Chinese sexual practitioners and Taoist sexual alchemists, one gains a better understanding of Taoism itself. Just as the attainment of immortality requires a rigorous commitment to the practices prescribed by certain texts, living by the Tao is a lifelong process of habit mixed with dedication. In *The Seven Taoist Masters* the masters dedicate their entire lives to transforming their bodies into immortal vehicles for the soul. Likewise, sexual alchemists practiced diligently throughout their lives to attain immortality. Each Individual's journey can be thought of as a continuous personal learning and growth process in which the individual continues to hit closer and closer to the bull's-eye of ideals with his arrows of experience. The gap between ideals and reality becomes increasingly shorter on the path of the Tao. However, this gap never quite ceases to exist, unless one is able to attain immortality or unite with the Tao. In this manner, studying sexual alchemy teaches about the ways of the Tao in everyday life.

With increasing liberality and openness of sexuality in the West, Wile relates that " . . . Western culture begins to ask itself, 'Now that we can do anything we want, what do we want to do?'" (Wile 1993, 3). Whether it be a lifelong commitment or an occasional digression, Chinese sexual practices can add an exciting and vivid new element to the sexual practices of the West. Some Westerners may find it interesting to occasionally experiment with some Chinese sexual theories and practices, while others may decide to adopt it as their own. In any case, as more Taoist sexual texts become available to the general public, the influence of Chinese sexology in the West will undoubtedly bloom into some sort of active participation.

As the emptiness of meaningless sex finds its place on the internet and sex becomes devalued into something less than a mere animalistic act, one may wonder: will the West rebound from this slaughter of the spirituality and Tao of sex? Chinese sexuality may provide at least a partial answer to the dire needs of the West, for it strives to increase sensuality between partners and elevate the importance of sex to a natural *and* spiritual level.

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Moral Orientation and Gender | *Anna Macchia*

Carol Gilligan and her colleagues have argued that the foundations of morality are present in the first relationships experienced by children early in their lives. Such experiences bring forth a child's awareness of him or herself in relation to others. However, this awareness is shaped in two distinct ways. Specifically, children are influenced by two dimensions which characterize the mother-child relationship. One dimension of adult-child interaction is an inevitable sense of inequality. Undoubtedly, the child's position is one of constraint in that he or she must depend on the help of others due to less physical and mental capability. What follows from this feeling of powerlessness is that in the course of a child's development, he or she will strive towards achieving a position of autonomy and equality, principles which are said to constitute a sense of moral justice. Although it has often been overlooked in moral developmental theory, children are also involved in attachment relationships which in turn create a different awareness of self. The child realizes that he or she possesses the ability both to effect others and to be effected by them. This experience and awareness of one's connection to another underlies the concept of morality as care. In general, the dimensions of the mother-child relationship affect males and females in different ways, and, thus, the moral emphasis on either justice or care is divided along gender lines. Moreover, these orientations are manifest in different modes of moral reasoning. That is not to say, however, that one orientation is superior or that the two orientations are incompatible. Rather, it is important to realize that most individuals understand the logic of both moral perspectives, and to some degree, utilize both the morality of justice and the morality of care (Gilligan and Wiggins in Kagan and Lamb, 1987, 280-281).

Piaget asserted that "apart from our relations with others, there can be no moral necessity" (Lyons in Gilligan, Lyons, and Hanmer, 1990, 31). Not only does this statement imply that morality concerns an understanding of and interaction with *others*, but it also necessitates conceptions of *self*. The moral orientations of justice and care imply different conceptions of the self and of relationships. A male and female child's different experience of his or her relationship to the mother makes certain characteristics more salient and crucial for development. Two distinct patterns of moral development result from this.

While young males are closely attached to their mothers, they nonetheless more greatly identify, at least physically, with their fathers. A male's ensuing sense of

inequality in relation to a female figure results in his need for separation and in his struggle to achieve identity and equality. This overwhelming sense of inequality becomes salient for the male child and in order to develop a sense of self-respect, the child will aim for independence. Thus, the principles which are most crucial for the development of a male child - separation, equality, and independence - are the same principles underlying the morality of justice and hence, males are, on a whole, more apt to utilize this perspective in their moral reasoning (Gilligan and Wiggins in Kagan and Lamb, 1987, 282). Justice views relationships in terms of equality and fairness. What exists is not a sense of interconnection but a sense of reciprocity, a sense of getting what one deserves.

On the other hand, the conception of relationships in regard to the morality of care is one based on interdependence and responsiveness. A female child readily identifies with the sex of her mother and retains close proximity to her. Thus, the most salient feature of the mother-daughter relationship is not a need for detachment but rather a powerful sense of similarity and interdependence. The feeling of inequality is less relevant for the female child than for the male child. Due to the fact that inequality is not a major issue for a female child, she will seek to continue and maintain a strong sense of connection with others. Therefore, females will tend to utilize moral reasoning based on care (Gilligan and Wiggins in Kagan and Lamb, 1987, 282).

Cultural norms regarding appropriate male and female behavior may also play a role in the respective orientations of justice and care. Although initial interaction with the parent influences the moral perspective of children, they are perpetuated throughout life by culture. For example, in the lifetime of a female, she will be more greatly concerned with the maintenance and strength of her interactions with others rather than with the achievement of equality. This may be due to two reasons. First, females, due to their traditional positions as primary care-givers, are considered responsible for maintaining the unity of the family and the perpetuation of peace. Secondly, due to the continued existence of gendered stereotypes, independent women, especially in the realm of the business world, will more often than not be regarded as aggressive or as a "bitch." For male children, the continuing need for separation from their mothers may become all the more crucial in that males in our culture seek to shun all things feminine for fear of homosexual stereotyping. Although both genders possess different experiences of inequality and attachment, there is still an interaction between the two experiences. Each child experiences both dimensions of relationships; however, each gender tends to lose sight of the other dimension due to the salience of one dimension in relation to his or her sex.

The two moral perspectives are manifest in the different manner of moral problem-solving for males and females. Thus, the same issue can be construed with different meanings. In the morality of justice, morality is viewed as a code of principles and, thus, moral conflicts arise when values and rights are in jeopardy or when there are conflicting claims between individuals. Relationships are based

on reciprocity, are view as contracts, and the extent to which one abides by the rules is a measure of integrity. In this orientation, the main goal is to resolve conflict between individuals in a way which establishes fairness and in a way which does not violate one's own principles. It is also important to note that individuals who utilize the moral perspective of justice ideally judge themselves in the same way and with the same standards in which they judge others. Resolution also requires the meeting of obligations or the carrying out of duties. The morality of care emphasizes the issues of responsibility, responsiveness to the feelings of others, and care. Although one considers how his or her actions will effect others, by adolescence the self is also taken into account (Lyons in Gilligan, Lyons, and Hanmer, 1990, 42-44).

The morality of care does not hold on to rigid ideas of equality but, rather, considers the reality and context of each situation and how it relates to each person involved. Due to the underlying value of interdependence, moral conflicts arise when there is a potential split in a relationship. Unlike those who function from the perspective of justice, these individuals step into the situation in the attempt to address the needs and concerns of each person, including those of the self, in order to reach the most important goal — the restoration and continuation of the relationship. It is also crucial to realize that both males and females make moral decisions based on considerations of both justice and care (Lyons in Gilligan, Lyons, and Hanmer, 1990, 42-44).

It seems as though these moral orientations are essentially complementary in that, as noted above, both genders can understand the logic of and consider both approaches to morality. In a study conducted by Johnston (1985), sixty children were asked to consider two of Aesop's fables. In general, male subjects perceived the moral dilemma to be an issue of justice while females perceived the dilemma to be an issue of care. Interestingly, however, when each child was asked whether or not the issue could be interpreted in another light, the majority of the children were immediately able to switch to the moral perspective of the opposite sex. The differences in male and female orientation did not lie in a lack of understanding of the other viewpoint but, for example, in the male view that the female solution was too idealistic and naive. Nonetheless, the logic behind the female principle was accepted as valid (Gilligan and Wiggins in Kagan and Lamb, 1987, 284-285). Thus, although the utilization of one moral orientation tends to push the other to the side, individuals functioning from either perspective can understand and appreciate the concerns of the other. Both males and females experience similar feelings; however, they differ in the way they interpret those feelings. Nothing is ever that clear-cut. For example, the emotions of love and sorrow, which are most widely viewed as emotions related to the morality of care, are undoubtedly also experienced by those who tend to utilize the morality of justice. What is clear, then, is that the moral orientations of justice and care are by no means unchangeable or incompatible.

In the past, morality was traced by developmental psychologists to a child's first awareness of the idea of justice, an emphasis which was evident in early theories of moral development. For example, the models of moral development proposed by both Piaget and Kohlberg operate from the concept of morality as justice. This emphasis is clear due to a focus on such ideas as the following of rules, constraint, obligation, duty, and autonomy. Although Kohlberg had taken his model further than that of Piaget, both have based their stages of moral development on the following of rules. Numerous studies have pointed out that the play of boys is obsessed with competition and rules while the play of girls is based upon a small number of individuals who place little emphasis on following strict guidelines (Lyons in Gilligan, Lyons, and Hanmer, 1990, 41). In other words, females often create exceptions to rules in order to more greatly consider the feelings and welfare of other individuals. Females, with their assumed preoccupation with emotions and relationships, have, in early theories, been viewed as lacking a strong sense of justice. Gilligan and Wiggins have called for a shift in psychology from the emphasis on moral reasoning based on justice to an emphasis on the morality of care and relationships. This is due to the idea that the true essence of morality today is more greatly associated with compassion than with ideas such as fairness. In this perspective, the guiding force of morality is not a principle, as in the case of Piaget and Kohlberg, but a consideration for the welfare of the self and others (Gilligan and Wiggins in Kagan and Lamb, 1987, 277).

Nona Lyons' analysis of the morality of adolescent girls demonstrates that, when considering a series of moral dilemmas, what emerges are two distinct patterns of dealing with moral decision-making (Lyons in Gilligan, Lyons, and Hanmer, 1990, 31-32). These two patterns of morality, that is, the morality of justice and the morality of care, carry with them separate ways of resolving conflicts among individuals. Specifically, in terms of the morality of justice, an individual attempts to establish autonomy in relation to others while at the same time, retain integrity and a sense of principle (Lyons in Gilligan, Lyons, and Hanmer, 1990, 34). A point of tension may arise when one must address an issue dealing with the question of whether to sacrifice one's own sense of what is right in order to help another person. (Lyons in Gilligan, Lyons, and Hanmer, 1990, 59). Thus, friendship in and of itself can be a threat to an individual's sense of self and this person may choose to comply with personal needs over the needs of others. That is not to say, however, that such an orientation is selfish. Rather, it addresses the need to uphold one's own values in order to maintain a solid sense of self-respect. Morality in this sense is a personal issue and is embedded in a set of beliefs and rules which must always be upheld (Lyons in Gilligan, Lyons, and Hanmer, 1990, 34).

On the other hand, an individual who functions from the perspective of a sense of morality as care must consider how to maintain connections with others while striving for independence. In the course of one's struggle to make her own choices while at the same time considering the effect of her actions on others, one's independence and one's relationship with others will be transformed. The highest

stage of moral development in this perspective is finding a way in which to address the needs of the self while still caring for others (Lyons in Gilligan, Lyons, and Hanmer, 1990, 48-49). Thus, through the course of moral development, a balance between these two factors must be established.

How can these gender differences be explained? As we have seen Carol Gilligan and her colleagues assert that these differences in moral orientation stem from the quality of children's early relationships. However, that is not to say that this is the only or true origin of gender differences in moral development. The point being made by Gilligan and Wiggins, and as we will see, Wilson, is that the factors influencing moral development are much more complex than originally assumed. It is influenced by such things as biological gender, culture, the psychology of gender, and so on. Wilson bases his theory of gender on an evolutionary model. According to Wilson, females, as they were concerned with child-rearing, based their selection of mates according to the likelihood that they would commit to a long-term relationship and would invest in child care. Although this sexual selection aimed at shaping the behavior of males, female choice did not guarantee the selection of dependable males. Rather, cultural frameworks, sanctions, and institutions were successful in doing that. Gradually, men did take on an interest in the rearing of their children, however, sexual selection did not evolve the characteristics of men into those of women. What follows from this reasoning is that there are certain inherent differences in gender that are resistant to change. One such difference, according to Wilson, is the undeniable fact that men are more aggressive than women. Males are also more difficult to socialize and have different temperaments than their female counterparts. Furthermore, males, like male primates, are innately more competitive and organize themselves into dominance hierarchies. To do so necessitates the emphasis of differences between individuals. Such an emphasis on difference is a prominent focus of justice. Due to these inherent biological differences, it would seem to follow that men and women would also somehow differ in their moral orientations. Wilson is not trying to assert that biology is the only basis for gender differences. Differences in temperament may result in different ways of interacting with others and may result in different dispositions which would give greater emphasis to certain moral senses over others. In general, Wilson holds that males tend to orient towards a morality of justice, duty, and fairness while females orient towards a morality of care and sympathy. Females also place more value on the continuation of relationships than do males who value competition and difference among themselves. This female value is evidenced in a female's lax attitude regarding rules in play. In making exceptions to rules, the feelings of those involved can be more greatly accommodated (Wilson, 1993, 165-170). All in all, gender differences are quite resistant to change and are based on both nature and nurture. The influence of the two factors, however, are very complex, interwoven, and difficult to unfold.

Undoubtedly, the stereotypical and sexist association of both males with aggressive behavior and females with nurturance is an idea that make many people

uncomfortable. However, to assert the reality of inherent gender differences does not follow that equality between genders cannot exist. Furthermore, there is a good deal of empirical data to show that such differences are real. As Gilligan and Wiggins point out, "The overwhelmingly male composition of the prison population and the extent to which women take care of young children cannot readily be dismissed as irrelevant to theories of morality or excluded from accounts of moral development. If there are no sex differences in empathy or moral reasoning, why are there sex differences in moral and immoral behavior (Gilligan and Wiggins in Kagan and Lamb, 1987, 279)?"

In Nicolopoulou's analysis of children's stories, gender differences in the narrative styles of her subjects were also found. It was discovered that boys and girls have very distinctive ways of interpreting social reality and the world of relationships (Nicolopoulou, 1996, 2). Even by the age of four, males and females approach the organization of their worlds in different ways. Specifically, girls tend to strain towards order while boys tend to strain towards disorder (Nicolopoulou, 1996, 7-8). It is important to realize, however, that both approaches are a way in which to create order and a sense of organization.

The analysis of the form and content of children's stories reveal a great deal about the ways children view their world. Interestingly, even when there is a sincere attempt to maintain a non-sexist environment at home and in school, the stories of children are divided along gender lines. Thus, even at an early age, children play an active role in their own socialization. Although they take on elements from the larger culture, children ultimately put them together in their own unique ways. The elements most common to the narratives of females are elements which revolve around relationships, most especially the family. Stories often include a stable home setting and characters that maintain tight-knit relationships. If conflicts among these characters do arise, female children are sure to re-establish a sense of peace and security by the end of their narratives. Moreover, the figures portrayed by females, if they happen to leave their families, always tend to make their way home in the end (Nicolopoulou, 1996, 8-9). Boys, on the other hand, are obsessed with describing conflict, destruction, and violence. Rarely, if ever, do these stories involve family or friend relationships or a particular setting. If interactions are described, they tend to focus on a struggle amongst individuals in which one must succeed as victor. Furthermore, these stories often concern the breaking of rules. As discussed earlier, the play of boys is enveloped in rules. The inclusion of rule-breaking can, in a sense, be viewed as the attempt of a male to test boundaries and to define himself. The two distinct story-telling styles reflect the different ways in which females and males define the self, that is, females view the self as socially embedded while males view the self as isolated (Nicolopoulou, 1996, 10-12). This has implications for the discussion of the two moral orientations of children. This supports Gilligan in her findings that females are more concerned with relationships and thus, the morality of

care, and that males are more concerned with independence and thus, the morality of justice.

The answer to the question of where gender differences originate is not fully solved. What is evident is the complexity of the situation. Children do not, as previously believed, passively take in all that is handed down to them from their culture. Socialization is not a one-way process nor are the influences of culture direct. Rather, children, when given the opportunity, self-consciously engage in gender separation. In order to build a shared sense of identity, children mark themselves off symbolically according to gender. The process of listening to each others' stories perpetuates the boundaries between gender in that children become aware of the differences among themselves and will consciously continue to maintain and sharpen these differences. Many researchers do not wish to believe in inherent gender differences and instead prefer to believe that given proper socialization, children would not choose to distinguish themselves according to gender. The work of Thorne (1993), however, further supports the claim of gender differences between the sexes. Thorne asserts that gender is not an individual characteristic but rather is part of the dynamics of the group. In her discussion of the gender play of children, Thorne holds that young boys and girls come together through play in order to define each other against each other. The togetherness of children is embedded in tension. Children tend to push each other all the way to the boundaries between themselves and then retreat back into their respective groups. The sexes are not part of two cultures, but rather, are part of two subcultures. Children choose to segregate themselves according to gender and define themselves within their own subgroup before attempting to integrate themselves (Thorne, 1993).

The lessons learned about justice and care in the early relationships of children create different expectations for males and females. Two separate lines of morality are defined and different standards for defining and judging moral behavior result. However, one moral orientation should not to be viewed as superior to the other orientation. The morality of justice and the morality of care are evident in all cultures and both orientations should be fostered in the home and in the educational system. The appreciation of fairness and equality and the responsiveness to the feelings of others are not factors limited to either sex. Overall, the task of adult figures must be to realize the unpredictability of shaping the morality of children. The important fact is that children, although influenced by many factors, actively seek to create and maintain their own social reality.

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Proof, Truth, ond Written Documents in Anne Brontë's *The Tenant of Wildfell Holl*

Kathryn E. Calogredes

I wished to tell the truth, for truth always conveys its own moral to those who are willing to receive it. – Anne Brontë, 1848, 'Preface to the Second edition,' *The Tenant of Wildfell Hall*

The Tenant of Wildfell Hall is a novel by the youngest Brontë sister, Anne. It tells the story of Helen Huntingdon through the letters exchanged between Gilbert Markham and his brother-in-law, Halford. Helen Huntingdon marries a man who turns out to be a terrible husband. He is an alcoholic who is having an affair with another woman in their marital home. Helen takes her son and flees from Arthur Huntingdon's "contaminating influence," as she calls it. She feigns widowhood and takes refuge in her childhood home, Wildfell Hall. She is not free even there, however. The townspeople there create rumors about her life, including that she is having an affair with Frederick Lawrence, whom they do not know is her brother.

This novel and its author received much criticism, especially in the nineteenth century. Anne's own sister, Charlotte (author of *Jane Eyre*), joined the critics in disapproving the subject matter in *Tenant*. In a letter of July 31, 1848, she wrote, "For my own part I consider the subject unfortunately chosen—it was one the author was not qualified to handle at once vigorously and truthfully," (Brontë 1850, 55). Here I address another aspect of Anne's novel that received criticism: the inclusion of Helen Huntingdon's diary, which comprises about two-thirds of the novel.

Critics in the nineteenth century, especially George Moore, claimed that the use of the diary in the middle of the epistolary text *of The Tenant of Wildfell Hall* was a display of Anne's inexperience as an author. Only in the twentieth century have critics re-evaluated Anne's writing. I will argue in this paper that the diary as a written document has a purpose in the novel. Helen uses written documents, in particular her diary given to Gilbert Markham, to justify her actions and demonstrate her noble intentions. Gilbert, in turn, uses her documents as a means to justify his own subsequent actions, which many times are responses to things Helen does. The characters privilege the written word over the oral.

The use of documents and recording events was becoming increasingly important in the 1840s when this novel was written. Welsh's (1985) discussion of nineteenth century information recording and storage provides the historical context for the use of written documents in this novel. Recording information became

increasingly popular in the nineteenth century. Statistical reports and studies emerged for the first time, beginning with the first census in England in 1801. Statistics record information which will be valuable for later analyses. As Welsh writes, "information is latent knowledge" (1985, 44). He discusses the value of stored information, especially when it is concealed or revealed. Using statistics as an example, he notes: "The knowledge that is meant by statisticians ... is knowledge that can be stored and subsequently applied to work" (1985, 43).

The knowledge stored in Helen's diary and letters has definitive uses. Helen's documents did the "work" of restoring credibility of her character. Helen uses the diary to express her inner thoughts. Helen writes: "This paper will serve instead of a confidential friend into whose ear I might pour forth the overflowings of my heart" (Brontë 1848, 145). In many ways, her journal keeping is also therapeutic. It comforts her to record in her journal: "I have found relief in describing the very circumstances that have destroyed my peace" (Brontë 1848, 296).

Helen's diary is explicitly her own, and composed for herself. As she writes, she does not mention showing it to another person. Sharing it with Gilbert is evidence of her deep trust in him, and such an action has a distinct purpose. This sharing is significant because Helen has not offered to share her diary with anyone before Gilbert. Even her husband, Arthur is not allowed to view its contents. When Arthur reads Helen's diary without her consent she becomes deeply distressed by this violation of her privacy and feels as if she is losing faith in God. After learning that Arthur has read parts of her diary, she states: "I hate him!" (Brontë 1848, 297). The diary is important as therapy and self-expression to Helen. But the question remains: how does it function in the novel?

In the novel, Brontë uses the written word as a means to replace, supplement, or support oral discourse. In many cases, the oral word is insufficient because it is not binding or absolute. Helen does not believe Arthur's verbal promises because he had broken so many of them in the past, beginning with dishonoring their wedding vows. Because Arthur says many things to Helen that he later contradicts with his actions, she learns that his oral word is unreliable. Although Arthur promises to allow Helen to raise their son on her own, she makes Arthur sign a custody agreement before she allows him to see their son. Helen demands a written agreement from her husband to preserve truth. If his testimony is on paper, it acts as a signed truth. Helen will submit the document if she is ever called upon to give proof that her custody of her son is legal and true. The information is knowledge preserved as a written document. The implication is that the truth of a written document cannot be disputed. In this instance, the written word is the only thing that can act as truth because Arthur's oral word has been discredited.

Documents, in this novel, offer a superior means of obtaining truth. In this case the "truth(s)" sought are Militant's feelings. With Hattersley, Helen feels she is called upon to give proof of another truth: Militant's feelings toward her husband. At first, Helen gives a verbal testimony. When that fails, she retrieves the written testimony, in the form of Militant's letters, and offers them as truth to

Hattersley. The fact that Hattersley does not believe Helen's oral word until it is supported by the written word suggests how written documents function as vital components in obtaining truth in this novel.

Why is someone's oral word unreliable? Why does it need support from the written word? Arthur Huntingdon is the character who can answer these questions for the reader. Let us look at Arthur's oral and written word in the novel. He often gives his oral word, yet almost always does not live up to it. The novel seems to suggest that it is in Arthur's own nature that he does not fulfill his promises. More than once, Helen expresses her concern for Arthur's drinking habits. She feels it is unhealthy for her husband to drink as much as he does. Arthur reassures Helen that not only is he a moderate drinker, but that he preaches that philosophy to his friend, Lord Lowborough. However, Helen hears about her husband's wild nights in London, when he overindulges with his friends. In addition, she herself witnesses his excessive drinking when he is at home with her. Instead of apologizing for misleading her by his pledge of moderation, Arthur blames his wife for being "too religious." Helen also suggests that Arthur's faults stem from the way he was raised; she wishes to, "undo what his mother did!" (Brontë 1848, 166).

Helen wants to believe Arthur's promises, and gives him more than one chance to prove himself trustworthy. The second time he goes to London alone, she asks him to take care and not degrade himself by acting foolishly. She says, "show me that you can, and teach me that I need not fear to trust you." The promise he gives is spoken, "in such a manner as we seek to sooth a child" (Brontë 1848, 234). As if to supplement his spoken oath to return speedily, Arthur also offers written promises in the form of letters. Each of Arthur's letters contains "gentle promises" of his fast return, yet he is absent four months. Dismayed by receiving broken promises, Helen loses hope; she says, "Henceforth, I can never trust his word" (Brontë 1848, 234). The implication is that Arthur's promises, even if given both orally and in written form, and even if they are repeated, will still be broken. When Helen says she cannot trust his "word," she refers to her lack of trust in both his oral and written promises.

MacGregor (1992) discusses this preference for written document: "the written word, by contrast, [to the oral] offers fixity" (31). MacGregor argues that the main reason why the oral word is unreliable in the novel is that an alcoholic speaks it. The text, however, suggests otherwise. When Arthur's actions are inappropriate, such as his flirting with Annabella at the piano, Helen does not excuse this behavior because he is under the influence of alcohol. Instead, she says, "But the whole system of your conduct to Lady Lowborough, is not referable to wine;" She continues, "and this night you knew perfectly well what you were doing" (Brontë 1848, 223). MacGregor's (1992) argument that the text consistently favors the written word over the oral is correct; however. However, MacGregor's reason for saying the oral word is unreliable (i.e., because it is an alcoholic speaking) is flawed.

Gilbert's own narrative less obviously supports the preference of the written word over the oral. Beginning the novel in epistolary form, Gilbert writes to his brother-in-law, Halford, that he is, "now in a very proper frame of mind for amusing you with an old world story" (Brontë 1848, 8). Gilbert tells Halford a story about his "past times" in the form of a written letter, reciprocating Halford's own story, told orally the last time the two were together. For some reason, Gilbert decides that he cannot give an oral account but that he will give a complete written version. With complete detail and accuracy, using his tenacious memory and the written documents to supplement it, Gilbert lays the claim that his story is close to the truth. He implies that one less credulous than Halford would not have a problem accepting his written story as truth. Does the fact that it comes in the form of a written document make it superior to Halford's spoken tale?

Documents such as Helen's diary and letters are central to the plot of 'Mrs. Graham,' a.k.a. Helen Huntingdon. In order to defend her character, Helen has to justify her past to Gilbert. Before he can continue loving her, he needs to know who she really was behind the closed doors at Wildfell Hall. He could not defend her character to the townspeople if he could not give a good explanation for her past actions. Why did she take her child and run away from her husband? Why did she dress in widow's garb? An oral account of events from her past, specifically those surrounding her transgression, is insufficient however, since it cannot be proven. Helen's diary is the "truth" she gives to Gilbert. It is not twisted, concealed, or distorted. Instead, it is a log of what happened; therefore, it cannot be disputed. Stories inevitably become distorted when they are retold. Helen's story about her past is free from such distortions because it is written in her own handwriting almost immediately after the events' occurrences.

The importance of Helen's diary corresponds with the emphasis of the written word in *Tenant*. Helen transcribes events in her married life no more than two days after they occur. Since the events are recorded shortly after they take place, there is no time for retrospective exaggeration. Instead, the diary entries closely resemble the truth. What would have happened if Helen had told her entire story orally, as critics such as George Moore would have preferred? Perhaps she would have been interrupted, or she might have skipped a part or two. The diary, in place of a verbal story, provides a tangible, consistent truth. If Gilbert sets the diary down to run an errand, he can resume his exact place when he returns. Or, if he wants to re-read a section, it will be the same story when he reads it a second time. The words on the diary pages are permanent. Those same words, if read aloud, with a single change of tone, stress, or glance could alter the implications of the story. The reader of the consistent text of the diary knows it is reliable, therefore does not question it.

Paige argues: "Surely Moore's alternative—having Helen present her story verbally—would have allowed her tale no such impunity" (1991, 226). Helen's past, as seen in her diary, can be accepted as true. Thus, both the novel and this critic praise the written diary. This new purpose of the diary as a representation of

truth undermines the 19th century critics such as George Moore who criticized the diary's function in the novel.

While evaluating truth in the novel, we must also evaluate the forces that oppose it. Gossip plays a huge role in the novel as an alternative to truth. The townspeople seem to thrive on gossip. They take a genuine interest in the lives of others, and invent stories about people that fit their expectations about them. Their gossip distorts truth. For instance, Annabella tells Gilbert a rumor that Mrs. Graham is getting remarried. In reality, it is her brother, Mr. Lawrence, who is getting married.

The novel distinguishes Helen and Gilbert from the gossips by describing their quests to uncover truth. By showing the absurdity of gossip, the novel commends this truth-seeking behavior and defenders of the truth. Fergus makes light of the way in which society thrives on gossip. He says to Helen: "Indeed, we often hold discussion about you; for some of us have nothing better to do than to talk about our neighbors concerns" (Brontë 1848, 58). Fergus thus shows the absurdity of gossip, since it definitively blurs and therefore rejects truth.

Gilbert's use of Helen's diary relates to his quest for truth about her. He wants to stop her from being the center of gossip in his household, and his town. He discredits not only the rumors, but also the process of their invention: "the foundation is in the wickedness and falsehood of the world" (Brontë 1848, 83). Gilbert does not believe the rumor that Helen is having an affair with Mr. Lawrence until he has absolute proof that it is true. He sees the two of them together on an intimate stroll, and overhears an intimate conversation. Written proof, in addition, is also offered. Gilbert sees Mr. Lawrence's name inscribed in a book Helen is reading.

Once Gilbert reads Helen's diary, he does accept her past as truth. He empathizes with her for the difficulties she faced in her youth, and says, "I could readily forgive her prejudice against me, and her hard thoughts of our sex in general, when I saw to what brilliant specimens her experience had been limited" (Brontë 1848, 380). More importantly, Helen has redeemed her character by letting him know about her past through the diary. He felt, "joy unspeakable that my adored Helen was all I wished to think her—that through the noisome vapors of the world's aspersions and my own fancied convictions, her character shone bright, and clear, and stainless as the sun" (Brontë 1848, 382). Helen had given Gilbert her diary in hopes that he would read it and judge her actions as noble so he would have no doubt in his mind that she did anything immoral or improper in the past. Helen obviously cared about what Gilbert thought of her, otherwise she wouldn't have trusted him with her diary, and she wouldn't have cared how he judged her character.

Once Gilbert's quest to find the real truth about Helen's past is fulfilled, he then hopes to redeem her character to their fellow townspeople, thereby spreading that truth. This counteracts the spreading of untruths, as the townspeople traditionally did with their gossip.

"I would beg to clear her name from these vile calumnies: at present I must content myself with simply asserting that I knew them to be false, and would prove it some day, to the shame of those who slandered her" (Brontë 1848, 396).

In addition to clearing Helen's character for the townspeople, Gilbert feels the need to justify her actions to Halford in order to justify his own actions. How could Gilbert marry a woman with questionable character? Gilbert had to show that Helen's character was indeed noble. Otherwise, his own character would be considered ignoble for marrying a person of questionable character.

Once Helen has allowed Gilbert to read her diary, it does not immediately enter the text of the novel. Gilbert, as participant narrator, decides that it is important to include the diary in his letters to Halford. As Gordon argues: "Figuratively speaking, Gilbert Markham must get hold of all her writings—diary as well as letters—because only then can the unfinished, mediated status that always threatens to turn her life into gossip be put to an end" (1984, 734). Gilbert uses documents to justify Helen's actions, thereby justifying his own. By gathering information about Helen's past through her written documents, he makes her past definitively past which allows him to forgive her. Helen's object in turn, is to make present her past (Gordon 1984). The novel does not completely support that second statement, however. Helen does not seem to dwell on the past. Instead, she has hopes for the future, including finding a friend. She continually talks about her solitude. When she is with Gilbert, however, she seems as if she has found a "confidential friend." Will he replace her diary, since she will be able to tell him about her inner feelings instead of recording them in her journal? Or will the epitomized written word prevail?

Could Helen's diary have made up the entire novel, without Gilbert's epistolary frame? Gilbert's letters frame the harsh reality of Helen's experience as a young woman. He gently leads readers in to the story and introduces them to the characters. Readers become interested in Helen's past, much as the gossiping townspeople are, but also as love-stricken Gilbert is. Perhaps the naked diary would have been too harsh for some readers to take. The diary provided a truth—exact, real, and certain. If 19th century critics disapproved of the subject matter when it was introduced, it is doubtful whether readers would have accepted the diary without the introduction. Jacobs wrote: "We cannot see or experience the buried reality of the 'framed' story without first experiencing the 'framing' narrative. There is no other way in" (1986, 207). Gilbert's letters, therefore, serve as an introduction to Helen's story.

Anne Brontë stated her intentions for writing *The Tenant of Wildfell Hall*: she wished to "tell the truth." The main truth was in Helen's diary. Witness to her brother Branwell's alcoholism, Anne Brontë knew the truths about life with an alcoholic. Anne's concern for truth is shown throughout her novel in her characters Gilbert and Helen, who wish to live knowing the truth, beyond the bounds of gossip. They seek truth using the written word, starting with Helen's diary of her past. This written documented truth serves to justify the characters' actions. Helen

uses the diary as a means to justify her past actions to Gilbert. And Gilbert uses it in his own narrative to Halford, where he justifies his own actions. Truth and the written word prevail in this novel, yet the future of the two is uncertain. Has Helen stopped needing the diary? Has Gilbert replaced the necessity of her written truths since he is milder than Arthur? Will truth and truth-seekers ever defeat gossip?

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The Tao of The Star Wars Trilogy | Steve Lott

Star Wars ushered in a whole new era of movies. Its amazing success in 1977, and the subsequent success of its two sequels, *The Empire Strikes Back* (1979) and *Return of the Jedi* (1983), proved to the movie industry that there was indeed an incredible market for science fiction movies loaded with action and special effects. Was this the real purpose of the *Star Wars* trilogy? There is no doubt that this was part of its purpose, but according to George Lucas, the author of the trilogy, the three movies had a greater purpose.

During his teenage years, Lucas was involved in a serious auto accident in which he almost lost his life. His accident turned out to have mystical implications for him. He should have died in the accident, but miraculously his seat belt broke and he was thrown out of the car moments before it wrapped around a tree. After this experience, he realized that there was a reason for his being alive, and he convinced himself that he wanted to make the most of his life while he still had it. He became a strong believer in fate and divine destiny, and these concepts carried over into his *Star Wars* movies. He refers to his movies as a "religious fairy tale . . . designed to teach man the right way to live and to give a moral anchor" (Geisler and Amano 1983, 21). Lucas wanted to instill in his audience "a belief in a supreme being – not a religious god, but a universal deity, the Force, a cosmic energy source that incorporates and consumes all living things" (Pollock 1990, 139). According to Lucas, the major theme in the trilogy is "that you can't run away from your fate" (Pollock 1990, 140).

The fact that religion is present in the trilogy is evident on several occasions in the first movie, *Star Wars*. The actual term "religion" is used in reference to the Force on three separate occasions (SW 46:42, SW 1:07:16, SW 1:23:30). The religion that Lucas is trying to convey involves hard work, self-sacrifice, loyalty, and a commitment to a higher purpose (Pollock 1990, 140), all of which, along with several other elements of the trilogy, bear a strong resemblance to several key aspects of the Taoist religion.

The Key Characters

The main character throughout the trilogy is Luke Skywalker. Luke first appears in *Star Wars* as a young man working on his uncle's water farm. He is unhappy with his life, and fills his mind with thoughts of adventure and excitement. A good comparison to him would be Ch'iu Ch'u-chi from the *Seven Taoist Masters*.

Both do not wish to pursue what their family wants them to, and each goes out looking for another option. Ch'iu begins the pursuit of the Tao and Luke begins the pursuit of the Force.

Perhaps the character of greatest importance in the *Star Wars* trilogy in regards to Taoism is Yoda, the Jedi master. Yoda lives in complete isolation on a swamp planet in the Dagobah system. He has been training Jedis for 800 years, teaching only those who have great patience, "the deepest commitment, and the most serious minds" (ESB 1:05:09). In this sense Yoda could be thought of as the *Star Wars* equivalent of a Taoist master such as Wang Ch'ung-yang. Wang would not even consider teaching students who were lacking patience and who were not willing to devote their lives to their training.

Another Jedi master who plays a slightly less significant role in the trilogy is Obi-Wan Kenobi, more commonly referred to simply as Obi-Wan. Obi-Wan is considered to be a hermit by others on his home desert planet of Tatooine, for he lives in a small hut far from civilization and is never seen by anyone. It is Obi-Wan who first introduces Luke to the Force and becomes his first teacher. Later, Obi-Wan convinces Yoda to take Luke on as a pupil (ESB 1:04:42).

Darth Vader is a Jedi master who has been corrupted by the dark side of the Force, which will be discussed later. He represents everything that Taoism is *not* about. Vader had begun his Jedi training under Obi-Wan, but he was unable to resist the temptation to turn to the dark side. He is more machine than man, and while these "adaptations" give him superhuman strength, he is bound to them forever because without them he is unable to live. He is the "perfect symbol of rapacious technology" (Pollock 1990, 144) and what it can do to the true human form. He would not be the person he is had he been content with the simplicity of the good side of the Force.

The Force as the Tao

The Tao, "the Way", is the central theme in the Taoist religion. In reference to the Way, the *Chuang Tzu* states, "It is its own source, its own root. Before Heaven and Earth existed it was there . . . . It exists beyond the highest point, it exists beneath the limit of the six directions" (Watson 1996, 77). "Men in time return to the mysterious workings [the Way]. So all creatures come out of the mysterious workings and go back into them again" (Watson 1996, 117). Michael LaFargue states that the Tao is a "cosmic source" which produces the ten thousand things (LaFargue 1992, 85). Kristofer Schipper states that "the Tao is . . . present in all things" (Schipper 1993, 3). Thus both the ancient Taoist texts and the more recent texts have claimed that the Tao is some type of energy that can be found everywhere.

The Force is the central theme in the religion of the *Star Wars* trilogy. It is often described in the same manner as the Tao. The Force is a "cosmic source that incorporates all living things" (Pollock 1990, 139). In describing the Force, Lucas stated that "when you are born, you have an energy field around you. When you die, your energy field joins all other energy fields in the universe, and while you are

living that larger energy field is sympathetic to your own energy field" (Clarke 1980, 73). Obi-Wan Kenobi described the Force as "an energy field created by all living things . . . it surrounds us, penetrates us, and binds the galaxy together" (SW 43:00). According to Yoda, "Life creates [the Force], makes it grow. Its energy surrounds us and binds us. Luminous beings are we, not this crude matter. You must feel the Force around you. Here, between you, me . . . the tree, the rock . . . everywhere" (ESB 1:19:25). Throughout the trilogy the Force is portrayed as a type of energy that is found everywhere, just as the Tao was portrayed.

The Dark Side of the Force

There are two sides of the Force, the good side and the bad side, otherwise known as the dark side. The dark side is anti-Taoist in every aspect. It represents the natural tendencies of humanity. Anger, fear, aggression, and hatred are the feelings that lead one down this path (ESB 1:10:04, ESB 1:33:13). According to Yoda, "If once you start down the dark path, forever will it dominate your destiny. Consume you it will" (ESB 1:10:17). J. P. Telotte offers a more humanistic perspective on the dark side of the Force that represents what could be termed "the dark side of the Tao". He stated the following: "Lured on by the promise of easy power, of unlimited progress, of an almost graspable perfection, we too often forget what being human involves. Such lapses are quite natural, due, in fact, to our human nature" (Telotte 225). "The dark side of the Tao" represents the humanistic tendencies that lead to a desire for wealth, fame, and power. It is easy and natural to desire these things, and the pursuit of them can control one's life. It requires dedication and a commitment to the good side of the Force or the Tao in order to avoid the temptations of the dark side. Throughout the trilogy, Luke is caught between the good and dark sides of the Force. It is not until near the end of *Return of the Jedi* that he is finally able to complete his emotional cultivation and completely rid himself of the anger, fear, and aggression that are characteristic of the dark side. The best and perhaps the simplest advice concerning the dark side of the Tao and the Force can be found in the *Writings of the Exalted One on Response and Retribution*, "Do not proceed on an evil path" (Palmer 1993, 11).

Destiny

The role of destiny, or fate, is very important in both the Force and the Tao. In the Taoist religion, it is the Tao which controls one's destiny. Martin Palmer states "that change cannot be forced but only revealed or experienced" (Palmer 1993, 17). People need to accept the fact that they "are part of something much greater and more significant" and they need to simply "flow with the Way" (Palmer 1993, 21). With the Way, "everything happens as it should—not forced, not planned—it just happens" (Palmer 1993, 49). Livia Kohn asserted that "all that happens is just part of the never-ceasing changes of the Tao" (Kohn 1992, 57). The *Chuang Tzu* states that one should "blend your spirit with the vastness, follow along with things the way they are, and make no room for personal views" (Watson 1996, 91).

In other words, one should become part of the greater source and be guided by it, just as a raft is guided by a river.

In the *Star Wars* trilogy, the Force is the main element in determining man's destiny (Geisler and Amano 1983, 14). Initially, Luke is always questioning what should be done in particular situations. This is because he is naïve to the fact that the Force is the master of people's destiny. While Luke is caught in the middle between the two sides of the Force, Darth Vader tells him "Your destiny lies with me, Skywalker" (ESB 1:52:23), and "Luke, it is your destiny" (ESB 2:06:17) in reference to Luke turning to the dark side of the Force. At a later point in the trilogy, Luke is again questioning what is right. Obi-Wan's spirit reminds him that there is no way around what must be done. "You cannot escape your destiny" (RJ 54:50). And finally, in one of the later scenes in *Return of the Jedi*, the emperor, who rules the empire using the dark side of the Force, tells Luke that his turning to the dark side is "unavoidable. It is your destiny" (RJ 1:43:56).

It is clearly evident that both the Taoist and *Star Wars* religions believe that people's lives are committed to a higher purpose. One must understand this and accept the fact that his or her path in life is predestined and that the ideal way to live is to follow the predestined path laid out by the Force or the Tao. It is interesting to note that those who are with the dark side of the Force have a different perspective of Luke's destiny than those with the good side.

Training

Taoism and the religion of the *Star Wars* trilogy share many requirements for training in the way of the Tao and the Force. One seeking to learn the ways of the Tao may only learn from a Taoist master, as all others are incapable of guiding one down the proper path (Wong 1990, 71). Taoist training requires the utmost commitment and concentration. "Only by carefully concentrating on the Tao can one develop a certain intuition for it" (Kohn 1992, 132). In the *Seven Taoist Masters*, Wang Ch'ung-yang informed his pupils that "staying on the path of the Tao requires discipline" (Wong 1990, 46). "Those who wish to learn the Tao must start humbly and must progress stage by stage – not by questions but by patient observation, reflection, and development" (Palmer 1993, 62). The preceding quote from Palmer explains that Taoist training requires patience and observation, not questions and aggressive progress. A pupil of a Taoist master must also be willing to make the utmost sacrifice. Ma Tan-yang and Sun Pu-erh, pupils of Wang Chung-yang, gave up their marriage and all of their wealth in order to pursue the Tao.

In the *Star Wars* trilogy, the only way to learn the ways of the Force is to be taught by a Jedi knight (SW 50:53). Darth Vader began his training with Obi-Wan, however he then turned to the dark side and the emperor completed his training. Luke too began his training with Obi-Wan, however he completed it with Yoda. At first Yoda refused to train Luke because Luke had no patience (ESB 1:04:21). Before finally agreeing to train Luke, Yoda informed him that "a Jedi must have the deepest commitment, the most serious mind" (ESB 1:05:09). The training re-

quires one to start at the beginning and progress with patience by watching and learning from a Jedi. One must be willing to make sacrifices in order to become a Jedi. At one point during Luke's training he wished to leave to help his friends because he felt that they were in danger. Yoda warned him that he needed to stay and complete his training because he might not be strong enough to resist the temptations of the dark side of the Force. Yoda informed him that his friends may have been destined to die, and if that was the case, then Luke needed to be willing to sacrifice them for the greater good (ESB 1:25:38).

The paths of learning about the Force and the Tao are very. Both require extreme commitment and sacrifice, and it is not possible for one to learn the Way of either the Force or the Tao without the aid of a Jedi master or a Taoist master respectively, for only one who has already walked the path may teach others the proper way to do so.

Feelings

It is necessary in Taoism to cultivate certain feelings and emotions while ridding oneself of others. Positive emotions such as compassion, empathy, and humility need to be cultivated, while negative emotions such as anger, aggression, and cruelty need to be dissolved, for they lead one away from the Tao (Wong 1990, 44). They are the emotions that lead one down the path to the "dark side" of the Tao. One needs to do things for others without expecting rewards and fame in exchange. In the *Seven Taoist Masters* there was a woman named Mother Wang who was well known for her charity. One snowy night two beggars asked Mother Wang for some food and she refused them, although she readily gave food to monks. When asked why, she replied, "I gladly attend to the needs of monks, because although I give them a bowl of rice and vegetables, in return they give me so much more. What can I get in return for helping you" (Wong 1990, 2)? The beggars replied, "If your compassion and charity were sincere, you will give without expecting anything in return. If you expect to get something out of what you give, then it is not true charity" (Wong 1990, 2).

The Force also requires certain feelings and emotions to be cultivated. Love, compassion, and caring are necessary for one who pursues the Force. On the other hand, anger, hatred, fear, and aggression lead to the dark side of the Force, and these emotions also prevent one from cultivating the Tao. Yoda provided ample warning to Luke about these emotions. "Beware of anger, fear, aggression . . . the dark side are they. Once you start down the dark path, forever will it dominate your destiny" (RJ 54:50). In the ways of the Force, pride also does not have a place. One does not need to do things as a show for others. In his younger years, Obi-Wan had thought he was as good as Yoda. He wanted to show to others that he could do the same things Yoda could, even train Jedis (specifically Darth Vader). "I took it upon myself to train him as a Jedi. I thought that I could instruct him just as well as Yoda. I was wrong. My pride had terrible consequences for the galaxy" (RJ 55:25). His pride caused him to think that he could properly train

Darth Vader, however he was wrong and as a result the dark side of the Force gained a powerful ally.

Senses and Intellect

In Taoism, one who relies on his or her senses will not be able to attain the Tao, for the Tao is beyond human perception. Kohn states this well, saying "All conscious attempts to reach the Tao by means of human sense faculties are bound to fail. Human eyes and ears are limited to the realities of this world; they are attuned to the objects around them, not to the inner subtleties, the underlying potency" (Kohn 1992, 46). The *Tao Te Ching* states "the five colors make people's eyes go blind, the five tones make people's ears go deaf, the five flavors make people's mouths turn sour" (LaFargue 1992, 21). Through all of these sensory stimulations, one becomes blind and deaf towards that which truly has meaning, the Tao.

Knowledge poses another problem to one striving for attainment of the Tao. According to Kohn, "The main obstacles [to living in spontaneous oneness with the Tao] are the senses and the intellect" (Kohn 1992, 8). The *Chuang Tzu* specifically states that knowledge prevents one from even being able to understand the Tao. "You can't discuss the Way with a cramped scholar—he's shackled by his doctrines" (Watson 1996, 97).

The senses also prevent one from becoming one with the Force. "The Jedi cannot be successful if they trust their senses. It is not a religion based on fact but on feeling" (Geisler and Amano 1983, 47). During a training exercise involving a remote robot, Obi-Wan told Luke "Your eyes can deceive you. Don't trust them. Stretch out with your feelings" (SW 1:07:56). Luke's eyes were then covered, and instead he used the Force to "see." He told Obi-Wan "I could almost see the remote," to which Obi-Wan replied "You've taken your first step into a larger world" (SW 1:08:47). By not letting his senses deceive him, Luke was able to flow with the Force and let it guide his actions.

Regarding knowledge and the Force, one must discard knowledge and the pursuit of knowledge for it too poses an obstacle along the path to the Force. Yoda told Luke "You must unlearn what you have learned" (ESB 1:18:07). When Luke asked several unnecessary questions, Yoda told him "Nothing more will I teach you today. Clear your mind of questions" (ESB 1:10:55). Luke's mind was too full of previous knowledge and he was still too concerned with learning more. As a result he was not able to train properly until he cleared his mind.

Immortality

In the Taoist religion, the ascension of the spirit into the immortal realm of the Jade emperor marked the completion of the path to attainment of the Tao. A Taoist immortal's spirit could pay visits to people in the earthly realm, as was evident in the *Seven Taoist Masters* when the two immortals Chung-li Ch'uan and Lu Tung-pin visited Wang T'ieh-hsin to give him instructions (Wong 1990, 2). After Wang achieved enlightenment and taught pupils in the way of the Tao, he was

ready to achieve immortality. He shed his bodily shell and ascended to the immortal realm of the Jade emperor. After his "death" he appeared in towns ahead of his funeral procession to see to it that his former students would have enough to eat on their long journey (Wong 1990, 87).

The ascension of the spirit into the realm of the immortals is also the final step in a life lived in pursuit of the Force. A Jedi does not die when his body dies. In fact, a Jedi becomes more powerful upon ascension to immortality. As George Lucas stated, "When you die, your energy field joins all other energy fields in the universe" (Clarke 1980, 73). "When people die, their life spirit is drained from them and incorporated in a huge energy force" (Pollock 1983, 140). Their spirit joins "the ethereal oneness of the Force" (Geisler and Amano 1983, 34). The whole universe was at one's hands upon "death." Obi-Wan knew this to be true, for during his final duel with Darth Vader he proclaimed, "If you strike me down I shall become more powerful than you can possibly imagine" (SW 1:37:38). When he said "strike me down" he was referring to Vader freeing his spirit from its bodily shell. Vader did strike Obi-Wan down at the end of the duel, and while Obi-Wan's body was never seen, his spirit visited Luke often during the remainder of the trilogy to provide him with guidance. Yoda achieved immortality in *Return of the Jedi*. After training Jedis for 800 years, he was finally able to shed his mortal shell and join Obi-Wan in the immortal realm.

The concept of immortality in the *Star Wars* trilogy appears to be modeled very closely after that of the Taoists. Both religions treat the spirit as being the true individual while the body is merely a shell enclosing the individual and preventing him or her from achieving immortality. Also, in both religions the immortals are allowed to selectively appear before people and communicate with them, often helping others who are seeking the path to the Force, the Tao, or immortality, all of which are one in the same.

Non-action

In his book, Palmer states that "the idea of wu-wei (non-action) is that you achieve things because you do nothing, but travel with the force or Way of Tao. It is the art of being in such harmony with the Tao that everything happens as it should" (Palmer 1993, 49). Palmer also says that non-action is the "withdrawal of the Taoist from the wider world with all its temptations and illusions" (Palmer 1993, 8). In other words, when one is living a life in accord with the Tao, one need not consciously try to do things, for everything that should happen will happen. Also, the use of technology and other things to make one's life easier goes against non-action, for those who truly follow the Tao live a life of simplicity. The *Tao Te Ching* effectively states this: "Although there exist boats and carriages, they have no occasion to ride in them. Although there exist armor and weapons, they have no occasion to show them off. They find their food savory, they find their clothes elegant, they are content with their homes, they are fond of their folkways" (LaFargue 1992, 76).

Non-action is also the essence of a life lived in accord with the Force. Obi-Wan told Luke during a training exercise to "let go your conscious self and act on instinct" (SW 1:07:48). In *Star Wars*, during the attack on the Death Star Obi-Wan's spirit tells Luke to "use the Force" and "let go" (SW 2:01:54). Until this point Luke had been relying on his computer targeting system to guide him to the proper location to fire his torpedoes. Obi-Wan reminded him that if he simply turned off his targeting computer and used the Force to guide him, the torpedoes would hit their target. Luke's comrades who weren't followers of the Force thought he would fail when he turned off his targeting computer, but Luke let the Force guide him and he successfully destroyed the Death Star.

Defense

A true Taoist does not believe in war or attacking others. LaFargue said, "The excellent counselor (sage) must . . . simply stand steadfast, doing battle when circumstances leave no choice" (LaFargue 1992, 151), "Confrontation is not the way" (LaFargue 1992, 159), and "There sometimes comes a day when battle cannot be avoided, but the superior person looks on this as the most unfortunate of days" (LaFargue 1992, 147). Taoists do not go to battle unless no other choice remains, and when they do they do not kill needlessly, but rather only what is necessary to end the battle. They do not use their powers for attack purposes, rather only for defense.

Jedis share a belief similar to that of the Taoists. During Luke's training, Yoda told him "a Jedi uses the Force for defense, never for attack" (ESB 1:10:47). Obi-Wan told Luke "there are alternatives to fighting" (SW 1:11:19). Throughout the trilogy, Luke never used the Force or his light saber to attack anyone. He only used them when he or his friends were in danger. One could argue that Luke's use of the Force to aid in the destruction of the Death Star was using it for the purpose of attack, however the Death Star had already destroyed an entire planet with 250,000,000 people on it and was getting ready to destroy another planet. In this sense, Luke was using the Force as a means of defending all planets from the technological terror of the empire, the Death Star.

Darth Vader and the emperor often used the Force to attack others. They were not true Jedis though, for they had been corrupted by the dark side of the Force. Darth Vader used the Force to strangle people on several occasions, and he also attacked Luke with his light saber. Near the end of *Return of the Jedi*, the emperor used the powers of the Force in an attempt to kill Luke with electrical bolts from his hands. This final attack on Luke was enough to turn Darth Vader back to the good side, and he then defended Luke by lifting the emperor and throwing him into the reactor core of the Death Star.

Mystical Powers and Divination

One living in harmony with the Tao has the ability to use magical powers to perform supernatural feats, especially divination, the ability to see the future. Chi

Hsien, from the *Chuang Tzu* "could tell whether men would live or die, survive or perish, be fortunate or unfortunate, live a long time or die young, and could predict the year, month, week, and day" (Watson 1996, 92). As previously stated, Wang Ch'ung-yang from the *Seven Taoist Masters* foresaw the exact time of his death (Wong 1990, 84). He told his pupils, "Tomorrow at 11:00 a.m. I shall die" (Wong 1990, 83). Wang also used his powers of divination to see into the future in order to let his pupils know the primary obstacle they would have to overcome to attain the Tao (Wong 1990, 85). Wang's pupils, on several occasions throughout the book, used magical powers to make it rain and to strike down criminals with lightning and hail. Taoist masters could also sense the presence of enlightened people or immortals nearby. In the *Seven Taoist Masters*, Liu Ch'ang-sheng saw a Buddhist monk named Bodhidharma and knew immediately that he was an enlightened person (Wong 1990, 116).

In the *Star Wars* trilogy, someone who was one with the Force could also perform supernatural feats. Lucas described the supernatural characteristics of the Force, saying "if you use it well, you can see the future and the past. You can sort of read minds and you can levitate and use the whole netherworld of pyschic energy" (Clarke 1980, 73). Obi-Wan used the Force to control the minds of the storm-troopers who were attempting to not let him pass (SW 51:26). Luke used the Force to bring his light saber to him on several occasions (ESB 18:56, 1:52:59, RJ 1:52:51), and Yoda used the Force to levitate Luke's ship out of the swamp (ESB 1:20:35). Throughout the trilogy, both Luke and Darth Vader could always sense when they were near each other (SW 1:12:57, RJ 1:14:44, 1:26:47). Divination was also possible using the Force. Yoda told Luke, "through the Force, things you will see, other places, the future, the past, old friends long gone" (ESB 1:25:38). Shortly after this Luke saw a vision of the future in which his friends were in pain (ESB 1:25:59). Yoda was also able to foresee his own death as did Wang Ch'ung-yang. "Soon will I rest, yes. Forever sleep. Twilight is upon me, and soon night will fall. That is the way of things . . . the way of the Force" (RJ 48:06). The emperor relied on divination to guide his actions. He told Darth Vader, "everything is proceeding as I have foreseen" (RJ 47:02), and later on when Vader wanted to search for Luke, the emperor told him that he need not go anywhere for he had foreseen that Luke would come to Vader (RJ 1:15:09).

There are many similarities between the Taoism and the religion of Force. Both have a primary "universal deity" (Pollock 1990, 139). In Taoism it is the Tao, and in the *Star Wars* trilogy it is the Force. The dark side of the Force is a strong parallel of natural human tendencies which prevent one from following the pure path to the Tao or the good side of the Force. It is believed that both the Force and the Tao control one's destiny. Training in each religion requires many of the same necessities – proper cultivation of the mind, commitment and dedication, patience, and control over emotions and desires. Immortality is the final step in the long path to both the Tao and the Force. Both religions stress letting go of the conscious self to let the Tao or the Force control one's actions. Both the Force and the Tao

should never be used for the purpose of attack. They exist for good deeds and defense only. And finally, masters in both religions are capable of using the Tao or the Force to perform mystical feats.

In addition to creating a fantastic space epic with a wide array of characters and dazzling special effects, George Lucas also accomplished his task of creating movies with a deeper meaning to them. Lucas created a whole new genre of movies, and he also created a new religion bearing so many similarities to the Taoist religion that it is better to refer to it as a religious adaptation of Taoism rather than an entirely new religion. Taoist religious implications are everywhere in the trilogy, and for those who are willing to listen, the trilogy conveys the message of a fascinating religion which could provide an alternative to many of the more conventional western religions, as indeed it did for George Lucas.

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Ethnic Conflict Through the Eyes of the Punjab | *Thomas Grimm*

I. Introduction

Since the end of the Cold War, ethnic violence has reared its ugly head across the globe. The Bosnian Crisis alone has claimed over 200,000 Bosnians.[1] Complete genocide ripped apart Rwanda in the 1990s. At its height, it claimed an estimated half of million Tutsis over a ten-week period.[2] These are but two recent incidents of ethnic conflict. Hundreds of other examples remain, tearing apart the very fabric of humanity in the world. What causes people to act in passions of violence and rage? Is it pure hatred or is it a fight for power, prestige, and wealth?

India, a land integrating over sixteen major languages (Hindi, Assamese, Bengali, Kashmiri, Punjabi, Sanskrit, Sindhi, Tamil, and Urdu are some examples) and five major faiths (Hinduism, Islam, Christianity, Sikhism, and Jainism),[3] is a potential hotspot for ethnic violence. This paper concerns itself with the case of the Punjab in the 1980s. The northern state of the Punjab was torn by ethnic violence between Sikhs and Hindus in virtual civil war. The violence of these two groups has resulted in more than 30,000 deaths since 1980. And while the number of disappearances and illegal detainees remains unknown, the latest estimates range from 20,000 to 45,000.[4] The question this paper proposes is: Why have intense ethnic clashes occurred in the Punjab during the 1980s, despite the relative peace the two groups have enjoyed for much of their existence prior to 1980?

Although the decade-long violence is presently at a calm, it provides an insightful look into possible causes of ethnic conflict, which has become one of the most common forms of communal violence in the post-Cold War era. The subject is therefore important to future worries of international security. It is not only applicable to other parts of India and South Asia, such as the Assam, Nagaland, Kashmir, Sind, and Sri Lanka, but also scores of other ethnic hotspots.

Before explaining the existing theories of Punjabi violence, I have provided the reader with a very brief account of the historical facts and a timeline (see Appendix) to ensure a better understanding of the different theories. I will then give my implications on the theories in the second section, and lastly, determine which best fits the case of the Punjab.

Punjab and Historical Accounts of the Crisis in the 1980s

Bordering Pakistan to the north, Punjab is one of India's twenty-four states. Punjab in its present state came into existence on November 1, 1966 due to de-

mands for a separate Punjabi-speaking state, *Punjabi Suba*. This movement was led by the Akali Dal (the political arm of the Sikhs), whose earlier demands for a separate state based on religion were rejected.[3]

After being in power since 1966, Indira Gandhi and the Congress (I) Party were voted out of office in 1977, and replaced by the Janata/Akali Dal coalition. However, she returned to power in January of 1980 and declared President's rule in nine states (Punjab included). All of which whose governments were still dominated by parties other than Mrs. Gandhi's own.[6]

The Congress (I) government at the center demonstrated stern measures against any secessionist movements. The conflict stayed within parliamentary walls between the Akali Dal and the Congress (I) until the rise of the extremist, Sant Jarnail Singh Bhindranwale who called for a separate Sikh state. Bhindranwale and his followers articulated their principal demands of government by the All-India Sikh Students Federation (AISSF)[7] in May of 1981. These demands included minor issues for the ban of cigarettes in the area surrounding the Golden Temple (the most sacred shrine in Sikhism) and the declaration of Amritsar, capital of Punjab, as a holy city. On July 26, 1981, the Akalis announced violent intentions (*morcha*) in chase of a total of 45 grievances, which reflected religious, political, economic, and social issues. The major issues at hand concerned the city of Chandigarh (the former capital of the undivided Punjab; see map in Appendix) and the river waters dispute.[8]

Bhindranwale and the other Sikh fundamentalists added pressure for a response from the Indian government regarding the 45 grievances. Negotiations took place and many minor issues were dealt with, but major ones were avoided. Violence grew on both sides, combining Sikh terrorism and Indian police arrests, brutality, and killings.[9]

Facing an intensified Akali mobilization in Spring of 1984, increasing levels of Punjabi violence, and upcoming elections, Mrs. Gandhi ordered the attack on the Golden Temple (known as Operation Blue Star), in which hundreds of Sikhs were killed by Indian forces. Martial law was imposed. Civil liberties were oppressed. Many Sikhs were arrested and signs of police violence were evident. Sikh soldiers serving in the Indian army mutinied, and along with other extremists were responsible for wide spread bombings in public places. Operation Blue Star also resulted in the assassination of Mrs. Gandhi by two of her Sikh bodyguards. This, in turn, triggered communal violence, in which Hindi mobs turned wrath on Sikhs.[10] Rajiv Gandhi succeeded his mother. Although he attempted to reverse Punjabi policy, violence continued into the early 1990s.

II. Existing Theories

There is a significant amount of literature attempting to assess the rise of violence in the Punjab, however the emphasis has fallen on the early 1980s. At the same time, a strong theory should be able to explain the violence in the later 1980s

as well as the peace time. I have divided the theories into three schools of thought: centralization theory; socioeconomic theory; and constructivist nationalism.

Centralization Theory

Paul R. Brass has studied India and the Punjab region over the last few decades. In his book *Ethnicity and Nationalism: Theory and Comparison*, he devotes a section to the Punjab, which emphasizes the importance of national-local relations within the government. "Relentless centralization and ruthless, unprincipled intervention by the center in state politics have been the primary causes of the troubles in Punjab and elsewhere (Assam and Kashmir are examples) in India since Mrs. Gandhi's rise to power."[11] Brass basically divides Indian politics into Nehruvian and post-Nehruvian periods, in which the center has attempted to increase its rule of the Punjab in the latter periods.

When the Congress (I) party lost power in half the Indian states after the 1967 election, Punjab included, it became evident that Congress (I) Party and Indira Gandhi could not retain their dominance unless "stability, Congress dominance, and the dominance of persons loyal to Mrs. Gandhi were established in Indian states." Therefore, Indira Gandhi intervened in state affairs through the appointment of state officials who promised loyalty to the Congress, e.g. selection of candidates to contest elections, direct selection of chief ministers by the Prime Minister, and use of President's Rule. The national government became increasingly intrusive, thereby depriving states of self-rule.[12]

In June of 1975, when an election petition threatened Indira Gandhi's power, Emergency Rule was declared.[13] She and Congress were voted out of office in January of 1977, and the Janata/Akali Dal coalition came to power. With this, two realizations became clear to Indira Gandhi: state politicians could not be ignored or permitted to act autonomously; and secondly, the events between 1973 and 1980 brought "a new ruthlessness into interparty and interpersonal leadership rivalries in Indian politics from the center down to the local level." When Indira Gandhi returned to power, opposition parties, especially in the Punjab, feared the return of Emergency Rule. Politics therefore became increasing ruthless and violent, leading to invocation of President's Rule in nine states, Punjab included. The Akali Dal thus reverted to agitational movements that were directed toward the center, and violence eventually exploded.[14]

Brass further criticizes the politics of Mrs. Gandhi:

> She presented the issues herself largely in terms of political gains and losses and the need to make political trade-offs between one state and another, while insisting she was only protecting national unity and the interests of other parties than herself and while blaming the deterioration of the situation in Punjab upon malevolent influence of 'foreign' hands, rather than her own government's failures.[15]

The centralization theory is heavily based on center-periphery relations. According to scholars, as the level of intervention by the center increases, the likelihood of mass mobilization and possible violence in a region increases. In essence, regions of a larger state require a certain level of autonomy from the center. If this demand is not fulfilled, violence is more probable. Therefore, if the majority of the Punjabi population does not perceive a sense of autonomy, be it through local elections or regional economic policy, then violence is predicted.

Socioeconomic Theory

Another complete theory deals with socioeconomic factors that lie at the root of the violence. There are two variations that deal with socioeconomic factors. The first concerns the increase of agricultural output during the Green Revolution,[16] which resulted in increased economic prosperity by the land-owning Jat Sikhs. The demand for political prestige thus increased. However, they were unable to achieve this without forming coalitions with Hindu-based parties. Economic demands directed toward Congress (I) increased, but were left unanswered.[17]

The second variation concerns worsening unemployment in the state itself. Education and literacy levels increased dramatically as a result of the Green Revolution, especially among lower castes of Jat Sikh population (40% of the population). However, when the Green Revolution stagnated in the mid-1970s coupled with rising population growth, many educated lower castes faced limited employment opportunities. This resulted in a large migration to urban areas, where they were attracted by fundamentalists who promised to echo their demands through government agitation strategies.[18]

Much of logic for the first variation of the theory stems from Samuel Huntington's work, *Political Order in Changing Societies*, in which he attributes violence in many parts of the world, especially in Asia, Africa, and Latin America, to rapid social change and the rapid mobilization of new groups into politics coupled with slow development of political institutions. Social and economic change include urbanization, increases in literacy and education, industrialization, and mass media expansion, which in turn, increase political demands.[19] The Punjab has exhibited all of these changes. By the mid-1970s, nearly 80% of primary-age children in Punjab were at school. Only the southern state of Kerala had a better record (96%). Between the mid-1960s and the mid-1970s, the number of high school students rose to close to one million, a large increase compared to other states. By 1981, well over half of the adult males in Punjab were literate. These numbers are correlated with the amount of increased newspaper circulation. Between 1967 and 1979, newspapers in the Gurumukhi script (the script of sacred Sikh literature) increased by seven times.[20]

Huntington defines a social force as an "ethnic, religious, territorial, economic, or status group."[21] The Sikhs therefore clearly represent such a group. As social forces become more variegated, political institutions have to become more com-

plex and authoritative. It is this, according to Huntington, which failed to occur in many societies. As a result new groups mobilize and demand political representation, which is representative of their economic clout. If change is not implemented, violence is more likely to occur.[22]

The social cleavages within the Punjab tend to match ethnic cleavages. The Hindus are by and large urban traders and industrialists. The Sikhs are predominantly an agricultural community. The economic interests of the two communities often clash, as Sikhs feel a sense of exploitation on the part of Hindu traders.[23]

The Punjab proved to be the richest state in India at the time; its people had the highest per capita income. In spite of this, the Akali Dal (representing the landowning Jat Sikhs) did not enjoy political dominance in a Sikh-majority state. In none of the first five state elections since the formation of the Punjabi Suba had the Akali Dal been able to form a state government without coalition support. This situation soon became a source of tension between Akalis and members of Congress (I) Party when the Green Revolution reached its saturation point in the mid-70s. Economic issues of agricultural trade, irrigation, and river-water disputes became ever more pressing. When Indira Gandhi and the Congress resisted, Akali agitations began, which eventually exploded in violence upon her return in 1980.[24]

The second variation of the socioeconomic theory reflects limited opportunity, which was faced by young Jat Sikhs. Education accompanied the Green Revolution. The process of agricultural modernization began to allow for the liberation of many children from farm labor. By 1974 Punjab had 78% of its primary school-age children in school. The number of students enrolled in Punjabi colleges rose from 35,000 in 1965 to over 110,000 in the mid-1970s. Higher education unfortunately did not translate into economic gains for many rural Sikh youths, primarily due to a leveling of the Green Revolution; a rise in the population rate; and stricter immigration laws in England, which did not permit opportunity abroad.[25] This development led to unemployment among educated youths. In the mid-1970s, many of the unemployed Jat youths migrated to the urban areas, seeking employment, yet none was found. The picture for rural Jat youths was bleak, particularly because the Akali Dal involved itself in political activities that bore little direct relationship to their demands. Thus, the messages of Bhindranwale and other fundamentalists appeared very attractive. The source of mobilization was therefore rooted in the economic problems many poorer Jat Sikh members faced.[26]

There are therefore two variations within the scope of socioeconomic reasons: Political frustration within the Akali Dal (representing richer Jat Sikhs), rooted in the economic changes of the Green Revolution; and secondly the lack of economic stability and opportunity among poorer Sikhs, who fled to fundamentalist calls in urban areas, giving the likes of Bhindranwale an enormous power base. The two variations essentially differ in the groups they affect, richer Jat Sikhs on the one hand, and poorer Sikh classes on the other.

If the Akali Dal does not receive an increased amount of political representation or clout due to its new economic prosperity, mass mobilization is more likely to occur. The other theory would predict mass mobilization or violence from a group that has suffered economic strife, and therefore turn to extreme measures for a solution, i.e. fundamentalism.

Constructing Sikh Identity

The constructivist would argue that ethnic cleavages are provoked by elites in order to create a power base within the population. It constructs the interest of a broader population in terms of the threat to the community defined in ethnic terms. Endangered elites can fend off domestic challengers who seek to mobilize the population against the status quo, and improve their status to deal with future challenges.

Although there may be a strong idea of Sikh nationalism, there are certain aspects that cannot be based on a pure primordialist definition of a "nation." Brass, one of the gurus of constructivist nationalism theory, in an earlier work defines Sikh nationalism:

"In their development from a religious sect to a political nation, Sikh religious and political elites were able to draw upon a vast storehouse of historical, religious, and linguistic symbols. In the process of symbol selection, certain elements of Sikh history and religion and of the Punjabi language have been emphasized while others have been ignored or downplayed."[27]

Although there has been violence between Hindus and Sikhs, the conflict is historically recent. Many times, the dividing line between Hindus and Sikh is hard to define.[28] In fact, during the partition, the Muslim demand for the creation of Pakistan strengthened the ties between the Sikhs and Hindus who fought together against Muslims in communal riots.[29]

The constructivist would argue that the political process plays a definite role in shaping a Sikh "nation." The Indian state is based on a democratic framework. Political leadership in India largely depends on a person's ability to win votes. To win power, the competing political elites are tempted to adopt a strategy of mobilizing traditional communities, i.e. nationalistic strategies.[30] The Akali Dal, a regional party in a Sikh-dominated state (60% of population is Sikh), who are said to represent "Sikh interests," have an opportunity to adopt such a policy. At the same time, depending on the interparty relations, elites may take a cosmopolitan approach to capture a power base, e.g. attracting certain caste classes. These two strategies have been key in Akali Dal politics.

As previously stated, the Akali Dal did not win a majority in the first five Punjabi elections. However, after losing the third election to Congress (I), the Akalis passed the Anandpur Sahib Resolution (ASR),[31] "demanding that certain contiguous Punjabi-speaking, Sikh-dominated areas of neighboring states be merged with the Punjab."[32] The resolution seemed to be rooted in the *political* frustrations of the Akali Dal, hoping to bring more Sikhs into the Punjab.

After its signing, the Akali Dal did not make any serious attempt to implement it, nor was it able to rally Sikh masses. However, tensions began to arise in the political system. These resulted from anti-corruption campaigns in the states of Gujurat and Bihar, which culminated Indira Gandhi's declaration of a state of national emergency and the temporary suspension of democratic processes which began on June 16, 1975. Many major political parties opposed the state of Emergency, including the Akalis. As a result, elections were held in 1977, in which Indira Gandhi and her party lost power on a national level as well as in many state governments, Punjab included. The Akalis emerged as the majority party in the Punjab, yet failed to obtain an absolute majority in the state assembly. The Akalis formed a coalition with the newly created Janata party (a mixture of several political parties opposed to Congress-I).

In 1978, the Akalis revisited the Anandpur Sahib Resolution of 1973, emphasizing decentralization. After passing a revised resolution, the Akali Dal did not demand implementation nor was the Sikh community concerned. Elections were held in 1980, and Congress (I) returned to power and soon dismissed nine state governments.[33] It is at this time that the Akali Dal joined forces with the Sikh extremists, i.e. Bhindranwale. The Akali Dal, then submitted a list of forty-five grievances. When Congress did not concede, the Akali Dal declared "holy war" (*Dharam Yudh*) in August 1982 against Congress (I), which eventually forced Indira Gandhi to take military action against Sikh mobilization.

The constructivist nationalism theory hinges upon the possibility of capturing a power base to attain or stay in power. Violence is not an automatic outgrowth of ethnic identity, but rather a result of political planning, intentional or not. The most vital question of this theory would ask how strategically wise is it to manipulate a power base along ethnic lines, i.e. nationalism. If such a strategy can work, can political elites of a party cooperate to create nationalism? Therefore, the main variable is whether or not it makes political sense to create nationalism, or are other strategies more effective, i.e. a more cosmopolitan appeal.

III. Implications on the Three Major Theories

I will now give my implications of the schools of thought and through my investigation show support for certain theories. Although the economic explanation may fit the mold, there are some cracks within its structure. Agricultural modernization has not been confined exclusively to the Punjab. The neighboring state of Haryana underwent very similar economical events in the same time period, yet no new mobilization took place. Another difficulty with this logic is the disproportionate intensity of mobilization in the time periods. Economic demands revert back to the ASR in 1973, yet intense conflict first took place in 1980. Brass critiques the second variation of the socioeconomic theory: fear of loss of economic stability, i.e. severe unemployment. In that, economic stagnation affected all social classes in the Punjab, as well as India itself. Other reductions in employ-

ment opportunities by the central government were only proportionate to that of other regions.[34]

The centralization theory, although strong, has some limitations. First, it fails to explain why Indira Gandhi's centralizing drive should have disproportionately adverse consequences on other Indian states. That is, enormous amounts of violence occurred in the Punjab, while other regions (Assam and Kashmir)[35] did not face the same level of violence at the same time. Indira Gandhi declared Presidential Rule in February of 1980 on a total of *nine* states within India, yet Punjab reacted far more violently than the others. I also argue that the difference in centralization between Nehru and Indira Gandhi, although greater under the latter, was not large enough to produce such violence. Despite these limitations, I will incorporate this with the constructivist nationalism theory. Alone, the centralization is too weak to predict mass violence in the Punjab, yet it helped broaden the Akali Dal appeal.

Although one may point out some minor flaws in the constructivist nationalism theory, I feel it carries the most validity in the case of the Punjab. There is an enormous amount of data concerning the similarities and, at times, the indistinguishability of Sikh and Hindus. As Swarup points out, "The distinction between the two groups was functional, not fundamental . . . a Sikh was a Hindu in a particular role. A Punjab administration report of 1851-1852 observes that Sikhs of the Khalistan would join the ranks of Hinduism, and raise their children as Hindus.[36] Likewise, Patel tells of early British occupation, in which it was not uncommon for Punjabi Hindu families to raise their eldest son Khalsa Sikh.[37] Bombwall points out that many declared themselves to be 'Hindu-Sikhs' or 'Sikh-Hindus' at the time of early British census-taking. It was only until after British occupation that the two groups were obligated to declare themselves one of the two faiths.[38] The first signs of cleavage came about in the 1920s when the Akali Dal and the Shiromani Gurudwara Paraband Committee (SGPC) were formed, which gave the Sikh community authority over their religious shrines. Outside of this development, there is little evidence of further cleavages. Only until after independence has the Sikh community strongly attempted to be identified as a single entity within the Punjab region.

The fact that the Akali Dal, a party of Sikh interests, could not hold a majority in its own Sikh-dominated region provides a large incentive to "create" an identity. But why did it only begin in 1980? There are two broad political strategies the Akali Dal could have followed in the past: cosmopolitan versus nationalism. Factions within the Akali Dal have been frequent for much of its history, and thereby blocking nationalistic strategies. Brass states that since the success of Sant Fateh Singh to coordinate the Akali Dal factions into a common goal, achieving the creation of the Punjabi Suba, the Akali Dal has been divided into three factions: the group of G.S. Tohra (SGPC), of Longowal (Akali Dal), and of Badal (ministerial). These divisions lasted throughout the period prior to 1980 until they were once again fused together with the rise of Bhindranwale.[39]

Traditionally, Longowal and his faction wrestled for political power from Congress (I) and attempted to ensure agricultural prosperity. Sikh fundamentalists and the AISSF were more concerned with ensuring Sikh dominance in the Punjab by emphasizing Sikh separateness. Bhindranwale however promoted a Sikh identity, which no faction, even the Akali moderates, could have rejected: Communal unity, identity, and solidarity against all elements who would divide the Sikhs in their religious practices or in their practical goals. Together with Badal, the different factions drew the ASR out of the archives and formed it into a charter for Sikh demands. The polished version of Akali demands was finally submitted to the GOI, known as the 45 grievances. The Akali Dal was committed to a nationalistic and agitational strategy for two main reasons: 1.) The Hindu support of the Congress was undermined because innocent Hindi civilians could not be protected and; 2.) Akali leaders could not condemn Bhindranwale because his rhetoric revolved around a universal Sikh identity.[40] Only when the Akali factions disappeared did the Sikh population mobilize under one constructed identity put forth by all sectors of the Akali Dal. This was not possible in previous years under a divided party.

Although I support the constructivist nationalism theory, I would also integrate the centralization theory. The centralizing tendencies of Indira Gandhi were the main reasons for Akali agitational tactics in 1972 and 1974 (declaration of *morcha*),[41] yet they did not result in massive ethnic violence. They did however mobilize a large Sikh masses, which proved to be essential in the 1982 declaration of *Dharam Yudh* (holy war). Alone, intrusive centralization is not sufficient to explain the violence in the 1980s, however when the Akalis were able to mend factional tears in the party, and pursue nationalistic strategies, massive ethnic violence tore the Punjabi state. I argue that it was the combination of Indira Gandhi's centralizing tendencies and the Akali Dal's ability to pursue nationalistic tactics that produced ethnic conflict in the region.

IV. Conclusion

Sikh nationalism has been shown to be very much constructed. The consensus on this literature is overwhelming (Swarup, 1985; Malik, 1986; Patel, 1987; Brass, 1974, 1991). The two communities have a long peaceful history, where it was not uncommon for families to raise their children of the opposite religion throughout much of British rule. Although orthodox Sikhs developed an apparent external identity, many other Sikh communities were indistinguishable from Hindus. In spite of these facts, the two communities have recently clashed in violence.

The case of the Punjab gives us insight into the causes of ethnic conflict. I have shown through my investigation that conflict has been principally triggered by the struggle of political elites. However, this alone cannot fully explain the violence in the post-Indira Gandhi Punjab. The centralizing tendencies on the national level explain agitations in the 1970s, but isolated from other variables cannot explain the disproportionate levels of violence that occurred in other Indian states.

When both variables, "incentive and ability to adopt nationalistic strategies" and "intrusive center" are present, ethnic violence is highly likely. Although, I believe that constructivist nationalism theory is the stronger variable, centralizing tendencies on the national level provide a rationale for elites to exploit.

The Punjabi case shows us where to look for sources of future possible ethnic conflict. Political elites, in danger of losing power, have a natural incentive to capture a larger power base. In order to hold such a base, a cosmopolitan or nationalistic strategy can be followed. In times when the Akalis were not split by party factions, a nationalistic strategy was followed. Under these circumstances the Sikh community has been able to mobilize in violent opposition against the Hindu-majority. Therefore, in countries where political elites have an incentive and ability to pursue nationalistic strategies to capture a portion of a population, one should be aware of a development of ethnic tension or conflict. Although groups may seem incredibly similar, ethnic tension is still possible, for nationalism can be created with the differentiation of just one distinguishable characteristic within a population.

Despite India's ancient civilization, it is still a young democracy. It will therefore be some time until leadership learns from its mistakes. A sense of Indian nationalism has therefore not fully developed. Although ethnic conflict is avoidable, India will continue to be a violent hotspot unless the central government generates a viable strategy. Old wounds are hard to heal, and politicians, lusting for power, can remind people of past violence, which is a danger for future conflict.

Timeline

1947:	Indian Partition. Jawarhal Nehru becomes first Prime Minister of India.
1955:	First agitation led by the Akali dal to create the Punjabi Suba (re-division of Punjabi state borders based on the Punjabi language).
1966:	Indira Gandhi becomes Prime minister and agrees to the creation of present-day Punjab State. New division based on linguistic reasons known as PEPSU (Patiala and East Punjab States Unions). Sikhs become majority with new division (Sikhs-60.2%; Hindus-37.6%).
1973, October:	Anandpur Sahib Resolution, list of demands asking for territorial, economic, social and religious, submitted to the central government. Drafted by the Akali Dal.
1975, June 16:	Indira Gandhi declares Emergency Rule* when a successful petition threatens Indira Gandhi with the loss of her power.
1977, March 24:	Indira Gandhi voted out of office in democratic vote and Janata/Akali Dal coalition begins. On March 27, Emergency Rule is revoked.
1980, January:	Indira Gandhi returns to power. In February, the central government declares Presidential Rule** in Punjab and 8 other states whose governments are dominated by partiesother than Indira Gandhi's.
1980, April:	Nirankari (Hindu/Sikh sect) leader, Lala Jagat Narain, is assassinated.
1980, September:	Bhindrawale arrested in connection with Nirankari assassination, but later released.
1981, July:	Akali Dal submits list of 45 grievances to Government of India.
1981, September:	Hindu journalist, sympathetic to Nirankaris, is killed. Soon afterwards, Bhindrawale is arrested, but soon released.
1982, August:	Akali Dal declares "holy war" (Dharam Yudh) against Congress (I).
1984, June 4-6:	Attack on the Golden Temple known as Operation Blue Star. Bhindrawale is killed. 500 Sikhs died, 100 injured, over 1,000 arrested. Indian army losses 200.

1984, October 31:	Indira Gandhi is assassinate by her own two Sikh bodyguards. Rioting follows, in which approximately 1,500 Sikhs are killed in Delhi and Northern India.
1985, July 24:	Rajiv-Longowal Accord signed.
1985, August:	Longowal assassinated by Sikh terrorists for signing Accord.
1985, September:	Akalis come into power under Longowal in Punjab.
1986, April 29:	Military declaration by committee of 5. On April 30, Rajiv Gandhi calls for a second strike on the Golden Temple, however it is found empty.
1987, May:	Rajiv Gandhi declares President's Rule, which lasts over four years. Akalis dismissed due to "chaos and anarchy in Punjab."
1989:	Rajiv Gandhi concedes defeat in elections.
1990, November 16:	Chandra Shekhar becomes Prime Minister of India, but it lasted only four months, being marked by controversy and suspicion. Shekhar resigned on March 6, 1991.
1991, June:	Rajiv Gandhi assassinated, thus delaying elections.
1991, July:	Narasimha Rao is elected to Prime Minister.
1992, February:	State elections held in the Punjab. Akali leader, Beant Singh wins elections. Only 22% turned out to fill the ballot boxes because of Sikh separatist threats. After coming into power, Beant Singh uses police force to flush out Sikh extremists.
1995, August 31:	Beant Singh is assassinated by car bomb. Sikh separatists claim responsibility.

*Emergency Rule: national phenomenon, which evokes the fundamental right of the citizens (freedom of speech and expressioo; the right to assemble peacefully and without arms; right to form associations

**President's Rule state: one of 3 cooditions must be met; 1. Foreigo aggression or threat of aggressioo or armed rebellion. 2. Breakdown of law aod order. 3. Financial breakdown. The ceotral government takes over goveroiog body of state.

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[5]Pravin J. Patel, "Violent Protest in India: The Punjab Movement" in *Journal of International Affairs* v. 40 (Winter/Spring), p. 271.

[6]Ibid., pp. 183-187. President's Rule of a state is called if one of three circumstances are met: 1.) Foreign aggression or threat of aggression or armed rebellion; 2.) Breakdown of law and order machinery; or 3.) Financial breakdown. All state functions are placed in the hands of the central government. The state assembly is suspended, while central officials are inserted into state administration positions.

[7]The AISSF is a Sikh student organization with fundamentalist tendencies, which has some political muscle.

[8]Paul R. Brass, *Ethnicity and Nationalism: Theory and Comparison* (New Delhi: Sage Publications, 1991), pp. 201-202. Punjab was redivided in 1966, known as Punjabi Suba, which was based on Punjabi-speaking and Hindi-speaking populations. The city of Chandigarh and many river water sources stayed outside of the Punjabi Suba in the neighboring state of Haryana.

[9]Ibid., pp. 202-207.

[10]Ali Salamat, "Back in the Mainstream but Problems Run Deep" in *Far Eastern Economic Review* v. 130 (October 31, 1985), pp. 27-31.

[11]Brass, *Nationalism and Ethnicity: Theory and Comparison*, p. 210. Examples not in original text.

[12]Ibid., 170-172.

[13]Emergency Rule is a national phenomenon, in which the central government takes ruling power away from local levels. It revokes fundamental rights of citizens, e.g. freedom of speech and expression, the right to assemble peacefully without arms, right to form associations. For a thorough definition, see Ramesh Thakur, *The Government and Politics of India* (New York: St. Martin's Press, 1995), pp. 337-342.

[14]Brass, *Nationalism and Ethnicity: Theory and Comparison*, pp. 172-174.

[15]Ibid., p. 210.

[16]Agriculture is the main economic activity of Punjab and the state has achieved the highest agricultural production rates in India. This development, beginning in 1966-1967, was termed the Green Revolution, achieved through application of agricultural technology.

[17]I.K. Gujral, "The Sequence" in *The Punjab Crisis: Challenge and Response* edited by Abida Samiuddin (Delhi: Mittal Publications, 1985), pp. 29-30.

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[21]Huntington, p. 8.

[22]Ibid., pp. 1-78.

[23]I.K. Gujral, "The Sequence" in *The Punjab Crisis: Challenge and Response*, pp. 29-31.

[24]Ibid., pp. 29-37.

[25]A 1991 figure states that population nearly doubled since the Green Revolution. See "In Fear of the Jats" in *The Economist* v. 318 (February 2, 1991), p. 37.

[26]Gopal Singh, pp. 75-88.

[27]Paul Brass, *Language, Religion and Politics in North India* (London: Cambridge University Press, 1974), p. 334.

[28]Khalsa Sikhs adhere to the five community symbols: *kesh* (unshorn hair), *kara* (a bangle of metal), *kangha* (a comb), *kirpan* (unshorn hair), and *kachha* (short trousers). Sahajdjhari Sikhs are not baptized by the Khalistan, and are therefore not obligated to follow the five community symbols. Many trim their beards or wear short hair, thus making it difficult to distinguish them among Hindus. See W.H. Mcleod, *The Sikhs: History, Religion, and Society* (New York: Columbia University Press, 1989), pp. 3-8.

[29]Patel, p. 276.

[30]Ibid., p. 280.

[31]The ASR represented a list of Akali demands that were submitted to the central government. It basically demanded greater autonomy, including a new division of Punjabi borders to include Chandigarh (former capital of undivided Punjab); religious demands, e.g. declaration of Amritsar as a holy city; economic concessions, e.g. greater control of irrigation systems.

[32]Patel, p. 280.

[33]Ibid., p. 282.

[34]Brass, *Nationalism and Ethnicity: Theory and Comparison*, pp. 230-231.

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[38]K.R, Bombwall, "Ethno-nationalism" in *The Punjab Crisis: Challenge and Response*, pp. 8-9.

[39]Brass, *Ethnicity and Nationalism: Theory and Comparison*, pp. 181-182.

[40]Kuldeep Nayar, "Towards Disaster" in *The Punjab Crisis: Challenge and Response*, pp. 114-152.

[41]Declaration of violent intentions against the Congress (I).

Being and Nothingness with a Little *Nausea* | *Jeff Neale*

Introduction

In *Nausea*, Sartre introduces us to a man who finds himself on the road to discovering that he *exists*. Antoine Roquentin uncovers the undifferentiated baseness of the world and must collapse into nausea, as we all do when freedom "strikes." He is a man who witnesses people acting in their personal "soap operas" as though their meaning and value had come from the world, instead of from themselves (Sartre 1943, 129). Acting as such is living in bad faith and hides the true quality of being—inert substance. If values arise *from* the world, then the world exercises or imposes its will on us like a god. Assuming this were so, then there could be no reason for internal conflict—Nausea—because the world would be the source of my freedom. Most of the world survives in just this way by living, ". . . in the spirit of seriousness which apprehends values starting from the world, and which rests in the reassuring, substantiation of values as things" (Sartre 143, 129). If objects in the world had meaning and value then they would not be undifferentiated inert material as Sartre believes. So, for example, stop signs would actually have the power to inhibit one's foot from jamming on the accelerator when approaching the intersection. Clearly, the commanding power of road signs here intimated is false. Our goal is to discover that beneath the "mediating activity of consciousness" is the undifferentiated cold, slimy, sticky material stuff of the world to which the mind imparts value—in order to hide its "sliminess."

The World Exists

The first part of our discussion should begin with Sartre's view that objects are *in* space and that *consciousness is consciousness of something*. We have often asserted that "the can is on the table," or "the tree is over there," or "the grass is twenty-two inches from the man." We can make these assertions because objects exist *in* space and not *in* consciousness.

All consciousness is consciousness of a transcending object. "The existence of the table in fact is a center of opacity for consciousness; it would require an infinite process to inventory the total contents of a thing" (Sartre 1943, 101). An object transcends our knowledge because it would take this infinite inventory to behold it. For example, the table has sharp corners, it has a smooth surface, is light grey, etc. If the table existed *in* consciousness then it would overwhelm consciousness

and become that center of opacity. Consciousness must remain "contentless." If consciousness is consciousness of itself then consciousness becomes an object or center of opacity of itself. This is simply incomprehensible.

The whole point is to establish that objects exist in space and that being-in-itself exists separately from the mediating for-itself—consciousness. This is central to Roquentin's revelation, "So this is Nausea: this blinding evidence? I have scratched my head over it! I've written about it. Now I know: I exist—the world exists—and I know that the world exists" (Sartre 1938, 122).

Anguish

Freedom can be a terrifying reality. Although we are always in freedom, we seldom look at our freedom as an infinite number of possibilities looming before us. Most of our actions are a denial of this dizzying freedom in the face of possibility. If our possibilities loom before us and we are free to choose and to actualize any of them, we are faced with two events. The first is that we are forced to reconstitute ourselves at every moment. "Thus the self which I am depends on the self which I am not yet to the exact extent that the self which I am not yet does not depend on the self which I am" (Sartre 1943, 120). Each moment we are forced to decide the person we are going to be because it is a nothing which separates ourselves from what we "think" we are.

The second implication of living in the face of all the possible possibles, is anguish—anxiety: ". . . it is in anguish that man becomes the consciousness of his freedom, or if you prefer, anguish is the mode of being of freedom as consciousness of being" (Sartre 1943, 116). Anguish arises when we are faced with the dilemma of reconstituting ourselves because we are separated from who we are by nothingness, instead of a thing. Sartre describes this anguish: "Vertigo is anguish to the extent that I am afraid not of falling over the precipice, but of throwing myself over" (*Being and Nothingness*, 116). This vertigo expresses the anxiety the for-itself experiences in being a groundless ground for itself, where it must constantly reconstitute itself.

Out of Anguish

Although our state of being is anguish or undesirable incertitude, it is apparent that we do not always reside in this state. We find ways to escape the haunting realization that every moment is a recreation of a phantom self. Action takes the individual out of anguish by not allowing reflection upon the act; allowing no questioning as to the acts necessity or meaning, as if the instruments were intimately connected to consciousness. In essence, we have tricked consciousness into believing that meaning is imparted by the world, by not allowing reflection upon our actions This flight from anguish is lived as *bad faith*, where the pure inertness of the material world is "overlooked."

World as Pure Facticity—Inert Substance

The for-itself—consciousness—comes into the world as a lack. "In its coming into existence human reality grasps itself as an incomplete being" (Sartre 1943, 170). The feeling of lack arises from its alienation from being—even from its own body. This being is a step-child which the for-itself adopts and tries in vain to gain its acceptance. Unfortunately, the gulf between being and nothingness is so vast that the two will never enter into the loving relationship that nothingness *desires*:

> Thus this perpetually absent being which haunts the for-itself is itself fixed in the in-itself [being]. It is the impossible synthesis of the for-itself and the in-itself; it would be its own foundation not as nothingness but as being and would preserve within it the necessary translucency of consciousness along with the coincidence with itself of being-in-itself. It would preserve in it that turning back upon the self which conditions every necessity and every foundation. But this return to the self would be without distance; it would not be presence to itself, but identity with itself. (Sartre 1943, 171)

The for-itself is looking for a perfect synthesis with being. Consciousness wants to ground itself in being and when it turns back upon itself to reflect upon itself, it shall not discover the gulf of distance—a return to the self without distance. By becoming this synthesis of the in-itself and the for-itself—GOD—the alienation from being would disappear and Antoine would not feel, as it were, *In the way* (Sartre 1938, 128). This is impossible or as incomprehensible as Jesus, who is both one hundred percent Man and one hundred percent God.

I think that where Nausea strikes is when we come to the realization that everything is just undifferentiated stuff beneath the identification system that the for-itself has placed on it:

> Furthermore, there exist concretely alarm clocks, signs, tax forms, policemen—so many guardrails against anguish. But as soon as the undertaking is held at a distance from me, as soon as I am referred to myself because I must await myself in the future, then I discover myself suddenly as the one who gives its meaning to the alarm clock, the one who by a sign forbids himself to walk on a flower bed or on the lawn, the one from whom the boss's order borrows its urgency, the one who decides the interest of the book which he is writing, the one finally who makes the values exist in order to determine his action by requirements. (Sartre 1943, 128-9)

Here is where nausea should arrive. At every moment the for-itself, to preserve a thread of consistency in its being, must reformulate its meanings and actions from itself. Then, it realizes that everything outside—being—even its own being, is some sort of cold, inert thing, that is not the source of requiredness or value.

Why Nausea?

Nausea is a feeling that is awful. It grips the stomach and the throat. At any moment the body could decide to purge away its ailment, but in Nausea one never knows when and if the body will just expel its pain. Nothing can remove the dizziness of the stomach; it stays and will not move. It cannot be reasoned with and while I feel nauseated I cannot move or hold a conversation without being irritable. I feel alone with my sickness, a sickness I am sure that no one else could fathom. Nausea is not just caused by bad food. It can come from fear, a sickening sight, a sudden movement, or a thought. It is through a series of realizations that Nausea arrives:

> I emerge alone and in anguish, confronting the unique and original project which constitutes my being; all the barriers, all the guardrails collapse, nihilated [obliterated] by the consciousness of my freedom. I do not have nor can I have recourse to any value against the fact that it is I who sustain values in being. Nothing can ensure me against myself, cut off from the world and from my essence by this nothingness which I am. (Sartre 1943, 129)

Although we are thrust into the world, and for an indeterminate period are unaware of our freedom, when we do come into contact with ourselves, the dizziness arrives. "Nothing can insure me against myself. . ."; I become aware that nothing will stop me from throwing myself over the cliff. *All the guardrails collapsing* refers to the fact that what the world finds significant, policemen, signs, etc., are all just limitations created in my head. This can either make me dangerous or inert—more likely—and afraid of my own freedom and scornful of the world with its façade of importance. But mostly, I become nauseated!

Summary

Before examining *Nausea*, I wanted to establish the grounds for its possibility. First, it is important that we realize that consciousness is consciousness of something. Therefore, objects exist *in* space. Next, it is important to show that we are free. Because we can nihilate being and ourselves, we know that we are free. Every moment is a reconstitution of the self that we are, through the nothing separating us from the past and from the future. Realizing freedom is essential and at the same time becomes anguish. Anguish is followed by flight and bad faith. Of course, if we reflect upon our being, anguish may arise again and lead to further experiences like Nausea or a perception that all being is sticky slime.

Nausea

Antoine Roquentin is a non-fiction historian who lives alone after separating from his girlfriend, Anny. In this time he has certainly degenerated from the stan-

dards of society. Being alone has caused him to become sort of a misanthrope. He is no longer *in situation* and not being so has allowed him to reflect on the actions of others. Although lonely, he stands back in his solitude and begins to break down the society about him. "All these creatures spend their time explaining, realizing happily that they agree with each other. In Heaven's name, why is it so important to think the same things all together" (Sartre 1938, 8). Roquentin sees that society is caught up with the speedy movement of living and they have not yet felt the Nausea. "People who live in society have learned how to see themselves in mirrors as they appear to their friends" (Sartre 1938, 18). He is saying that people see each other as all the meanings that they feel someone's being imparts, rather than their being as pure being-in-itself.

Roquentin's grandmother had said that if one were to stare long enough in the mirror they would see a monkey and Roquentin comments, "I must have looked at myself even longer that that: what I see is well below the monkey, on the fringe of the vegetable world, at the level of jellyfish" (Sartre 1938, 17). Here are the origins of his Nausea, in seeing that things are just undifferentiated facticity.

What is necessary for Nausea to arrive in the individual is that he must see that his freedom *from* objects is present at every turn. What the smoothly functioning world believes is that their sense of value is derived from the objects about them rather than them imparting their value on objects. "I am beginning to believe that nothing can ever be proven. These are honest hypotheses which take the facts into account: but I sense so definitely that they come from me, and that they are simply a way of unifying my own knowledge" (Sartre 1938, 13). Here, Roquentin is writing on a historical figure, M. de Rollebon. He discovers that in his historical writings he is creating the character of Rollebon regardless of the accounts given in the historical texts. Because the objects have not the slightest value imparting ability, all the value comes from Roquentin. The dilemma lies in the fact that Roquentin feels that he is a historian who is writing a piece of his imagination, rather than a writer of a true historical account. But what is most certainly the outcome is that all history is a piece of fiction, because it is left to the for-itself—consciousness—to determine the meaning in the present.

It is apparent in *Nausea* that Roquentin finds that the Nausea arrives from a realization that all things which have names and meanings are just plain stuff. But before we examine this, it is important to show the effects of time on the for-itself. "Nothing happens while you live. The scenery changes, people come in and go out, that's all. There are no beginnings. Days are tacked on to days without rhyme or reason, an interminable, monotonous addition" (Sartre 1938, 39). What the author is coming to realize is that significance is not concrete. Events happen in the mind and are reproduced in the mind. While we live there are no significant events, nor mental stop signs that suggest when one significant event begins or ends.

The characters in *Nausea:* (The Self-Taught Man, Anny and Antoine), all talk about having adventures. The significance of adventures is that they are recalled and lived in bad faith. When the adventures are unfolding they have no meaning as adventures—until retold or retold as they unfold—but the past is relived in bad faith as though there were a concrete beginning and end to events:

> for the most banal even to become an adventure, you must (and this is
> enough) begin to recount it. . .a man is always a teller of tales, he lives
> surrounded by his stories and the stories of others. . .and he tries to live his
> own life as if he were telling a story (Sartre 1938, 39)

In recounting an event it becomes ordered and relived as though there were significance given to the past, as if the adventure were a tangible item. This is what the for-itself desperately cries out to—a tangible substance to ground itself in. "I wanted the moments of my life to follow and order themselves like those of a life remembered" (Sartre 1938, 40). Telling of the past as though it existed is to deny that the past is separated from the present by a nothing. It comes as a shock to realize that a life lived as though it were a story is simply foolery. To think that way would be to insist, wrongly, that significance comes from the event.

Anny, Antoine Roquentin's ex-lover, discovers the Nausea by this manner. She discovers that there is nothing but the nothingness of consciousness that brings out the event that she would have liked to have meaning. She calls these events "privileged situations." "First you had to be plunged into something exceptional and feel as though you were putting it in order. If all those conditions had been realized, the moment would have been perfect" (Sartre 1938, 148). These are privileged situations which would lead to the perfect moment, but they must be ordered and given significance in the mind. This is the same dilemma that Antoine ran into in putting together his life as if it were an adventure. His escapades around the world were lived as an adventure and suddenly lost their appeal as he stared at the inert statue (Sartre 1938, 5). The inert statue, sitting as though it imparted meaning, had taken on its complete inert quality, and thrust Antoine from his life lived in bad faith—that of being able to arrange the world about himself.

When Antoine breaks from bad faith he discovers anguish and the facticity—pure, inert substance—of the world. By giving up writing about M. de Rollebon, Roquentin finds himself in anguish. But what is most striking is that in anguish and Nausea, he is the closest to living "authentically":

> M. de Rollebon was my partner; he needed me in order to exist and I
> needed him so as not to feel my existence. . .I was only a means of making
> him live, he was my reason for living, he had delivered me from myself
> (Sartre 1938, 98)

Antoine does not want to feel his existence because it would be to face the fact that consciousness is completely alienated from being. Here he finds that by being *in situation* with writing, he was able to avoid anguish. By throwing himself into his project he avoided the possibility of possibility. "Antoine was only a writer" and Rollebon was able to deliver Antoine from himself—from the nothingness of himself. While writing about Rollebon, as though he existed, Antoine had removed himself from feeling his own existence, that is, his own facticity. "The past did not exist. Not at all. Not in things, not even in my thoughts. . .And suddenly, noiselessly, M. de Rollebon had returned to his nothingness" (Sartre 1938, 96). It is the for-itself which creates meaning—alone, the groundless ground which breathes life into the past.

The Heart of Nausea

Being-in-a-world is the heart of Nausea. The following reflects the conflict of being a nothingness among being: ". . . here we sit, all of us, eating and drinking to preserve our precious existence and really there is nothing, nothing, absolutely no reason for existing" (Sartre 1938, 112). Here, Antoine is speaking with The Self-Taught Man, an individual who lives in complete bad faith. At most, The Self-Taught Man is a simple clerk who thinks he is an academic but is at heart, a pedophile and a humanist (curious, no?). It is in conversing with The Self-Taught Man that Roquentin should be hit with the Nausea—as he is. In dealing with this man, who finds meaning in all the petty and putrid things that people do, Antoine is faced with bearing beneath the full weight of his sickness—the façade of living. The Self-Taught Man, who believes in all the things that people do—as meaningful—Antoine finds are things that people do so as not to feel their existence, "Each one of them has his little personal difficulty which keeps him from noticing that he exists" (Sartre 1938, 111).

> Existence is the frightful demon for Roquentin:
>
> My thought is *me*; that's why I can't stop. I exist because I think . . . and I can't stop myself from thinking. At this very moment—it's frightful—if I exist, it is because I am horrified at existing. *I am the one* who pulls myself from the nothingness to which I aspire: the hatred, the disgust of existing, there are as many ways to make myself exist, to thrust myself into existence. (Sartre 1938, 99-100)

Here, Antoine is faced with himself as being. He cannot get out of the world. His desire is to know nothingness but he would have to be in the world in order to know nothingness. This is the self-pity for being in a world—he cannot get away from himself. By hating and being disgusted with existence he is finding a way to exist. It appears like a circle. Every thing that he may try to accomplish in order to deal with his hatred of existing is still a form of existing. This is where the Nausea should explode onto him.

Frequently Antoine must tell himself the names of objects around him just so he can run from the Nausea. If things have names and values in themselves, then the Nausea has no way of striking, but when it does, the realization hits:

> I am in the midst of things, nameless. Alone, without words, defenseless, they surround me, are beneath me, behind me, above me. They demand nothing, they don't impose themselves: they are there (Sartre 1938, 127).

All the stuff about him is just nameless being and, ". . . everything looks so much alike that you wonder how people got the idea of inventing names, to make distinctions" (Sartre 1938, 150).

The world is designed so that Nausea will not strike. Living in bad faith is the key to being physically healthy as opposed to Nausea. We set up our world to avoid the sickness from pure facticity. People convince themselves that the meanings of the world are set in stone and are stone:

> They aren't afraid, they feel at home. All they have ever seen is trained water running from taps, light which fills bulbs when you turn on the switch, half breed bastard trees held up with crutches . . . They have proof, a hundred times a day, that everything happens mechanically, that the wold obeys fixed, unchangeable laws. (Sartre 1938, 158)

It is this tendency in men to deny that there could ever be another way about the world. In class we discussed how science tells us that there is only one way to think about something, but we forget that we have the freedom to spurn the bad evidence for a given result. We speak of civil freedoms as being so precious but we deny ourselves the truth of existence. This is more primal than blacks and whiles being able to drink from the same fountain; this is about drinking out of a fountain!

All activity is a creation of more existence and more meanings *away* from anguish. What happens when anguish strikes? "Nothing more than that: but for the little instant it lasts, there will be hundreds of suicides. Yes!" (Sartre 1938, 159). I am especially fond of this line because it seems like the only alternative for all those people whose concrete principles are revealed as being upside-down. It is not the world which imparts meaning but the for-itself which imparts meaning to the world. "Then what good would their dykes, bulwarks, power houses, furnaces and pile drivers be to them?" (Sartre 1938, 158). Where is there one can hide when one realizes the red rag blowing down the street is, ". . . a side of rotten meat, grimy with dust, dragging itself along by crawling, skipping, a piece of writhing flesh rolling in the gutter, spasmodically shooting out spurts of blood." (Sartre 1938, 159). The Nausea is us. We may flee from it through music or sex but it always returns to its home. It is a sweetish sickness realized through being. It is not just the absurd but it is knowing that you—exist.

Conclusion

I have been reluctant to use the word *Authentic*. Really, it seems like a term that is no longer applicable. Am I being *Authentic* or *Inauthentic*? I don't know, but I feel as though realizing that the world is just dead substance, I come closer to this ambiguous word—*Authentic*, or closer to truth anyway. I think that we know that we are closer to an authentic existence when we are nauseated by it. The desire of the for-itself is to be grounded. Its whole life is spent in self-deception and trickery. It should be nauseated by itself. Sartre says that the Nausea comes from the object into his hand. What does that mean except the for-itself bombarded by its antagonistic existence—alone, without solace, without hope of *connection* to its being, like a bad lover.

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Freaks: You Just Have to Look

Danielle LaSala

Part I

How many times have you walked past someone and did a double take because they looked different? It has been evident throughout the history of our nation that society is obsessed with personal appearance. If a person doesn't conform to the expected look (assuming they have the option), they're different — they're a freak. People stop and stare. They gawk and might even laugh. One thing cannot be denied, they get noticed. Some people try to be polite and not look, but there's always that urge to at least glance. It's innate human curiosity; it might not be the proper thing to do, but looking is generally accepted.

This behavior is so natural that people have made a living by showcasing themselves for money, merely because they look different. Robert Bogdan's book, *Freak Show: Presenting Human Oddities for Amusement and Profit* (University of Chicago Press, Chicago: 1988) follows the progression of this phenomenon from England to America, and the ensuing explosion of the amusement industry.

Freak Show, Sideshow, Ten in One, Odditorium, Congress of Oddities, Museum of Nature's Mistakes— these are all names used to refer to the showcase of the different. "Freak has become a metaphor for estrangement, alienation, marginality, the darkside of the human experience"(2). It would be impossible to list all the reasons why people feel compelled to look at those who are different from them. For some, it might make them feel more confident in their own appearance. For others, defining 'them' as freaks separates 'them' from 'us.' The rest might be following the human urge to name, classify, or organize that which is ambiguous (3).

Whatever the reason, this compulsion became a form of entertainment that has been around for centuries. Renaissance England popularized the freak show. The King was entertained by people of abnormal appearance or those who did strange or abnormal things (this would become known as the novelty act). Fairs of human anomalies would be attended by paying noblemen.

With the flux of immigration to the New World, freak shows became a popular attraction in America. Through two hundred years of societal evolution, from fledgling nation to world power, the freak show withstood the sweeping changes. At one point, the freak show was one of the most popular forms of American entertainment.

The setting was 1738 AD in the New World. It was not even a nation yet. Sparse

populations traveled far and wide to witness what was called "A Woman from Guinea," a four-foot tall woman who resembled an ape (25) who would then become the embodiment of non-western cultures. Thus began the establishment of a new industry that would entertain Americans for more then two hundred years. Slowly, the freak show grew from one of many possible entertainment options in the late 1700's to being the favored family activity from 1870-1900. In fact, the freak show remained a popular alternative until 1940. As late as 1985, there were still five documented traveling freak exhibits in the United States (285).

When trying to understand the popularity of the freak show, it is important to remember the social prevalent through the long time period of its fame. Religion was a dominant force in everyday life and taught that different people or freaks were like they were either because it was God's will— whether God's joke or mistake— an act of witchcraft, or punishment for parental transgression.

Differences were considered exotic. This was a time when most "Americans" had not seen non-Caucasians or wild animals other than the bear (the first time seen on American soil: lion—1716, elephant—1796, giraffe—1837, gorilla—1850 (26). They would believe what they were told whether by their priest or an exhibit's promoter. The public's naiveté played right into the promoter's hands. They believed even the most outrageous of claims. An example of this could be found in a journalist's description of the audience when confronted with a dwarf with a misshapen head who was said to be from the moon (16).

Medicine throughout the freak show's popularity bordered on quackery. Little was known about the physically deformed except that they were different. Why they were different or how to fix it was just beginning to be studied. Medicine and science obsessed over classifying the unknown and a new branch of study developed to deal with these deformed people, Teratology. The primary concern was in naming, the causes were only secondary. Doctors would flock to the exhibits to study the anomalies.

Christian society frowned upon the idea of pure recreation. Freak shows that drew an audience of scientists and doctors justified the God-fearing Christian's attendance, because fun was combined with scientific debate.

The freak show was established in America prior to the American Revolution. In its primitive stages, the freak show was not a band but a single individual. There was little and sometimes no contact between fellow freaks. The person, for whatever difference they exhibited, would travel around with a promoter or manager. Sometimes the promoter would be the individual's parent. As barbaric as the idea of profiting from their difference may appear to us, one must remember that at that time, opportunity for their employment was non-existent. This was the only viable way for them to support themselves. Often the profits were split between promoter and exhibitor. In some cases, the freak would make a profit equal or greater than their promoter would. In other cases, it was mere enslavement. This form of exhibition continued until the 1850's.

In 1850 the entertainment industry was thriving and the freak show began to

climb from being one of many options to the favored activity. From 1870-1900, more people attended some form of freak exhibition than any other entertainment option (30). The reasons for this increase were many.

Around 1850 urban was replacing rural as the chosen form of lifestyle. Museums brought together the traveling individual freak exhibits and made a collective show out of them in these new cities. When most people imagine a freak show, the museum version is what they are most likely thinking of. The camaraderie of the freaks once banded together would become legendary as depicted in Tod Browning's 1932 film "Freaks."

In this film, a band of freaks in a circus sideshow form an intimate group that is inclined (by witnessing the unbearable humiliation of one of its members) to revenge upon the perpetrator of the humiliation. The revenge took the form of making her into the very thing she disgusted, a freak. This incredible bond is seen often in the pictures from backstage.

The museums of today can give credit to their popularity to the freak shows that were their first function. The introspective stare provoked by a modern exhibit—perhaps sculpture, ancient relics, or artwork from one of the masters—was also present when freaks predominated as the museum's exhibits. Though introspection was probably felt, it was not of an intellectual nature rather that of gratitude that they weren't like that and spectator awe. The museum of the late 1800's and early 1900's was not one in which the audience contemplated ethereal concepts (though it was the guise under which society accepted attendance since scientists debated authenticity and nomenclature of the freaks), but a place of laughter and merriment. Families would browse from stage to stage, point and laugh, then continue on.

Perhaps most important in the emergence of the freak show to such prominence was the promotional abilities of Phineas Taylor Barnum.

> Indeed, the state of science and the Jacksonian frame of mind which so relished trickery provided an excellent opportunity for emerging showmen to embellish their exhibits with presentations that were in some cases half truths and in others out-and-out lies. Although such fraudulence was present far back in the days of Renaissance English fairs, mid-nineteenth-century America provided the ideal venue for humbug to be institutionalized as a fine art and as a basic and lasting part of the freak show. No one was more systematic and successful at it than Phineas Taylor Barnum (31).

P.T. Barnum became so successful as a promoter and public relations man that he became known as "The Father of modern day advertising" and maybe even the modern freak show.

Barnum redefined American entertainment. So widely known were his practices and profits that competition in the industry became fierce. In fact, a shortage of freaks led to a new job opportunity in "freak hunting"—a man literally trav-

eled the globe in search of the deformed or different. The shortage also led to the inclusion of non-deformed people into the exhibits whereas before freaks had consisted of the deformed or non-Western-looking people. New York City became the hotbed of freak show entertainment, the other cities all clamoring to imitate and make their own profits.

Defining a freak is somewhat difficult. From the observer's standpoint, there would be four categories: the Born Freak— physically different, the Made Freak— skeleton man and tattooed man, the Novelty act— ingestors & snake charmers, and the Gaffs—the fakers. To the promoter, however, the freak was somewhat different.

> ... being extremely tall is a matter of physiology— being a giant involves something more. Similarly, being a freak is not a personal matter, a physical condition that some people have. The on-stage freak is something else offstage. "Freak" is a state of mind, a set of practices, a way of thinking about and presenting people. It is the enactment of a tradition, the performance of a stylized presentation (3).

Seeing is believing and the promoters counted upon that. The presentation is what made the freak whether a change in costume, scenery, a distortion or an exaggeration.

The freak show sustained itself atop the entertainment world for close to fifty years. Urbanization and technology led to new forms of amusement— song and dance, variety entertainment, amusement parks, movie houses, and the radio all combined to eclipse the freak show. Even with the other alternatives, the freak show managed to be an attractive weekend activity for twenty more years.

The novelty of the novelty act wore off. There were only so many dwarfs, giants, tattooed men, fat or bearded ladies, limbless people or Siamese twins that one could still find entertaining.

The freak show, although seeming politically incorrect by todays standards, might have taught us about human nature. We gawk, we listen, we learn, and then we accept. The freak show's decline testifies to its acceptance. From the freaks, science learned to appreciate these differences, and from appreciation came the knowledge that transcended the normal bodied world of medicine. From the separation of Siamese twins, doctors have learned the capabilities of individual organs.

To the lay person, we have learned that inside every one of us lies a dormant freak. Whether we are different due to a minority view, a strange haircut or a bizarre habit, we're all freaks in our own way. In America especially, where we're not a homogenous community, we are learning to accept our differences and realize the difference does not determine the inner person. That is, outside appearance is not a gauge of true humanity, rather our ability to merge the differences

into the mainstream where both minority and majority can benefit from the two distinct vantages.

Part II

From mythology's Cyclops and Medusa to Shelley's *Frankenstein*, literature has often focused upon the freak. The image seems to transcend every border, whether geographic or ideological. Contemporary works continue to use the image, as evidenced in *Stones from the River* and *Heroes and Villains* by Ursula Hegi and Angela Carter respectively.

In her powerful novel that covers many of today's major issues, Ursula Hegi demonstrates the universality of the freak concept. The main character, Trudi Montag, matures through the novel by biology, as it covers the years from her birth to her thirty-seventh year, and by necessity, created by the murderous Nazi regime. Trudi goes through the usual process of socialization, the common rites of passage in the modern era. Her concerns are seemingly typical for a teenager—her looks, boys, and even developing political sense. But for Trudi, these concerns are anything but trivial. She is not the usual teenager preoccupied with changing her hairstyle, applying makeup, or proclaiming the new accepted political hatred. Rather, Trudi wants only to grow and be just like everyone else; Trudi was born a *Zwerg*, a dwarf.

> As a child Trudi Montag thought everyone knew what went on inside
> others. That was before she understood the power of being different.
> The agony of being different . . . Trudi would hang from doorframes by
> her fingers until they were numb; convinced she could feel her bones
> lengthening . . .

How she prayed. And every morning, when her arms were still stubby and her legs wouldn't reach the floor as she'd swing them from her mattress, she'd tell herself that she hadn't prayed hard enough . . . (1)

Trudi spent her life trying to be like those around her. Try as she might, her "otherness" always prevented her inclusion to normal society. Her attempts to normalize went unanswered and her physical difference would forever precede her.

Many of us try to make ourselves different from the crowd, to separate our identity from the group—it seems for each individual trying to be distinct, someone of distinction or otherness is trying to be like everyone else.

But if she'd learned anything, it was how to be the *Zwerg*, to play the *Zwerg*. Funny almost, the way it gave you a strange power to let others look down on you, to let them bask in their illusion that they were better than you. That illusion was a gift—hers to grant, simply by being: 'Being a *Zwerg* means carrying your deepest secret inside out—there for everyone to see' (382).

Trudi expected to be noticed because of her physical difference and would come to realize there was little she could do to stop it. She came to appreciate herself and noticed the positive side to being a freak. Because of her stature others automatically assumed they were better than she was and she found their "illusion" to be something she could derive pleasure from.

As the town gossip, Trudi herself perpetuated the myth of her secret *Zwerg* life when in reality she was as normal as they. She wanted the same things out of life as the normal bodied people. Her silence enabled them to maintain their illusion, but her knowledge of the truth that she was equal to them, could always break their illusion.

Though Trudi might not have been tall, she proved there's more to being a big person than mere height. Already marked due to her otherness, she put herself in further danger by assisting the Jews hiding from Nazi persecution. *Stones from the River* demonstrates the varying definitions the word 'freak' takes on. The Nazis claimed all who didn't have the Aryan blonde hair, blue eyes, and were under six-feet tall to be unworthy of German citizenship or even life for that matter. The Germans considered Trudi to be a freak and would have disposed of her as they had the others if she had not been able to cajole the officer who was about to sentence her.

Compared to Trudi Montag, Marianne in Angela Carter's *Heroes and Villains* has a different agenda. Trudi wished to be free from physical perception and persecution, while Marianne's desire was merely to escape the monotony of everyday life among the Professors society. Of the three groups in the novel only two points of view are given (that of the Professors and Barbarians), and each ranks itself above the other. Each has its own justification for the hierarchy it builds and each declares the third group, the Out People, as the lowest.

The Professors preach that the Barbarians are savage, the Barbarians that the Professors are too predictable— but both agree the Out People are physically repulsive, and morally uncivilized. They were freaks unworthy of life. Donally, a former Professor, now a member of the Barbarians, speaks about the Out People and the difference they represent:

> Necessity suggests we adopt a standard pattern. We abhor variations,
> though it may be a shortsighted measure, at that, if we are to survive.
> Perhaps we should seriously consider as to whether form makes the man.
> (110)

Marianne was born into the Professor society, who inhabited deep tunnels during a nuclear holocaust free of the radiation deformities that the Out People endured. Since their lifestyle had grown stale for her, she escaped to the Barbarians where she found the other extreme, but she never thought of escaping and joining the Out People. They scared her by their appearance and behavior, so completely different from all she had known.

Novels have shown that 'freak' is a matter of perception. We form a comfort zone of expectation and anything that strays from that is not to be tolerated. Difference is mocked usually due to fear and always from ignorance. The evolution of the freak show from the wandering lone act to extremely profitable collection of acts, demonstrates just how much this way of thinking pervades modern society.

Though freak shows are no longer prevalent, interest in those who are different seems natural and for that reason eternal. Whether or not people will continue to profit is hard to say, but the marked decline in the number of shows seems to suggest that freaks are more accepted, maybe even more common. You could say that the freak shows' popularity is what led to their decline—as more people saw and learned about freaks, they were able to come out from hiding. Once that happened, people might still look, but they were unwilling to pay.

Part of being a freak was its novelty and once these differences joined the range of the accepted, the crowd's voyeuristic thrill withered.

Solitude, Self-Sufficiency and Pointlessness | *Alison Freeman*

Different philosophical views of the Other focus on how to dominate, how to control, and how to do without. The Other is seen as necessary for the definition of the self, yet also as a threat to the self. We exist because someone else sees us; we feel shame because someone else catches us in the act; we feel pleasure because someone with the potential to kill us has not done so. Which of these views seems to lead to a truly happy way of life? Or are we looking at the Other in the wrong way—is the real key to not depend on the Other at all? Can we achieve a life without needing the Other, within which the Other nonetheless exists? How can we deal with Others so they add to our lives instead of viewing them as a perpetually missing or abusive factor?

Sartre's Other

Sartre believes that the Other cannot exist without a conflict, and that the self cannot exist without the Other. "Therefore he [the Other] penetrates me to the heart. I can not doubt him without doubting myself . . ." (Sartre 1973, 321). The resulting conflict of eyes meeting is sado-masochistic, contingent upon which person is Looking and which is being Looked at. Two people cannot look at one another without the clashing of each wanting to have control over the other. The dominant, sadistic person triumphs and reduces the other person to an object. The submissive, masochistic person cringes in shame and resigns himself. This seems to say that Sartre's inadvertent goal is isolation, for if there was only one person, there would be no conflict. Isolation seems impossible to achieve because we do in fact live in a world with other people.

Sartre's unacknowledged approval of isolation can be seen in his examples concerning the realization of one becoming an object. When the man is listening at the keyhole (Sartre 1973, 347), he is happy. He is not aware of himself as a self; he is merely existing in a way that is satisfying to himself. The only reason he feels shame is because he hears footsteps, not because he is disappointed in himself. The approaching Other makes him realize that he will soon be viewed in a way that is disappointing to others and because he is being seen this way he also sees himself this way. "I am ashamed of myself I as I appear to the Other" (Sartre 1973, 302)—not as I am.

The man walking in the woods is content because, as far as he is concerned, he owns everything around him (Sartre 1973, 341). The scenery is all laid out in rela-

tion to himself, and he has no reason to feel threatened by anything else. The sound of a twig snapping brings the sudden realization that he is indeed vulnerable, that people may be doing things that he has no control over in his vicinity. He does not own the woods anymore; the Other owns it because the man is powerless. When he was by himself, he was in total control. The Other is a usurper of control but, when one is alone, control is not even an issue.

"Masochism, like sadism, is the assumption of guilt. I am guilty due to the very fact that I am an object, I am guilty toward myself since I consent to my absolute alienation" (Sartre 1973, 492). Alienation means that the man wants to be a part of something and is excluded. Wouldn't it be better if he did not feel the need to be accepted by someone else; if he did not need to make himself an object simply to still the perpetual conflict? He is not happy when he is an object, and even if he is the subject in a relationship, that status could change at any time depending on what new person is introduced or his own actions, which could cause him to feel shame at any time. The precariousness of these relationships seems to imply that lasting happiness with others is unattainable.

We do use the Other to see ourselves as individuals, but once we possess this knowledge we no longer need them. When we are alone, there is no reason for us to think of ourselves as individuals because we are not threatened in any way. When we are with someone else, according to Sartre (and Levinas, though not to the same degree), they pose a threat to us, mentally - in terms of control and physically - in terms of harming the body we inhabit. We are at the mercy of the Other simply because they are not ourselves. This should not be dealt with passively, but also should not be addressed as an issue of control.

If it is the Other that causes us to feel shame, why should we want them? "Nobody can be vulgar all alone!" (Sartre 1973, 302). We should try to find a way to transcend this Otherness—a way to deal with it positively instead of negatively—because it is inescapable. If we did not let the Other have the option of objectifying us, there would be no conflict. We would be free to enjoy the Other if we so desired, without debt and in safety.

Of course, not everyone will not harm you if given the opportunity. This means that we will have to be selective in those we choose to associate with; something that we practice every day anyway. Seeing other people as a necessity (to yourself) will bring a conflict because when you need someone you are admitting to an inadequacy in yourself - you are saying that you have a space only they can fill. You are bound to the Other and such bonds will inevitably prove too restricting. People chained together seem to grow to hate each other as time passes; people who want to be together do not seem to change their feelings. Perhaps this is because one does not stay with those one does not care for unless forced, and what sort of life would that be?

If Sartre is right in that people cannot look at each other without deciding that one is more powerful than the other, the trick may be not to have the need to look, not care if you have control because you have no need to prove anything. This

would be knowing how you yourself are, not caring how you appear to others. You would have to not need them to not care if they thought you were a good or bad person; only your own standards (not those imposed by society) would matter.

How can we achieve this sort of transcendence? An annihilation of the sado-masochistic conflict would leave us indifferent; that hardly seems like a worthy goal. Perhaps this indifference is essential to the process of eventually welcoming other people for what they are, while not being made to feel ashamed of what you are. With the loss of allowing people to control you, you must also lose the desire to have control over them. Indifference may be the first step toward voluntary caring; not unbreakable bonds, but those that you choose to form.

When the Other cannot make you feel good or bad, you should have no desires to hurt or reward them. Once this peaceful (indifferent) co-habitation has been established, without necessity and without a void to fill in your life, the Other can be viewed as an unlimited potential for happiness. This can only occur after the conflict has been removed and indifference has been achieved. How do we remove the need for other people—for we must give up the dependence of love as well as the power they have to make us feel shame?

Robinson Crusoe's Other

Michel Tournier's *Friday* may provide us with an answer to this question. Telling the story of Robinson Crusoe, from the time of his shipwreck to the time of his almost-rescue, Tournier deals with the fight that Crusoe wages against isolation and his attempts to salvage his humanity. These desperate attempts prove, in the end, that he was fighting for the wrong things throughout his isolation, and once he let go of the desire to control, of the need to possess time, he was a happy man. Such a loss of control was not a defeat; it was a liberation.

In the beginning of his inadvertent isolation, Crusoe struggles against a positive approach to the future from the present.

> Later . . . The wealth of promise in that simple word! What suddenly dawned upon me with an overwhelming certainty is my need to fight against time, to imprison time. Insofar as I live from day to day, I let myself drift; time slips through my fingers, and in losing time I lose myself (Tournier 1997, 60).

Crusoe is at this point still obsessed with goals; he is experiencing negative anxiety as to his future and his very sanity. He can't love the future because he is terrified of the present. Once one succumbs to this frame of mind and has goals to achieve, mortality becomes a very frightening thing. He did not want to die before he was rescued; he did not want to die before he had a chance to set up the "rules" for the island.

There are bad and good ways of being lost; the former applying to a situation where a destination is desired but cannot be reached and the latter applying to a concept spoken of by Gordon Bearn "You are never lost if you don't have a home." Depending on how circumstances are viewed, the same thing can make one resentful or ecstatic. The curse/blessing issue relates to the problem of the Other; one can look at the Other as a threat that constantly needs to be controlled and dominated, or as a potential for anything that you want. An island may be a prison, or it may be the only place that Crusoe would really want to be. If he stopped living in expectation, stopped clinging to the life he had known, stopped trying to go home, he would have awakened to the wonder that was around him—and was him.

Crusoe's panic at the thought of losing himself stemmed from the fact that he defined himself through artificial standards, such as time. He began a love/hate relationship with the water clock that he made. By trying to control and dominate his surroundings, Crusoe was also trying to make nature conform to his system of values. It may seem that he is trying to caress the future, as Levinas wistfully imagines, but he is actually fighting against the future. Nothing is open to him because only the past holds any sort of meaning.

> Only the past had any worth or existence of note. The present was
> valueless except as the repository of memories accumulated in the past,
> and to add to that increasing fund was the only reason for living
> (Tournier 1997, 41).

Crusoe is shutting his eyes to the future, telling himself that there are no possibilities, no potential for happiness save that of remembering. He is still allowing himself to be a prisoner of time; he needs time to hold himself together. He never stops to think that it may be better not to hold so tightly together, to let go and find that nothing bad will happen; the future will open up to him (for him).

In the beginning, Crusoe goes about trying to force the island into submitting to his human wishes. The elaborate schedule he constructed for himself, the Charter and subsequent punishments he followed and subjected himself to were all manifestations of his desperate defenses against aimlessness. By clinging to the conventions he thought he should, he was putting up barriers, pretending the abyss wasn't just beyond them, telling himself that the future wouldn't come.

> . . . he had the feeling that time could no longer slip away from him, that he
> had regulated and mastered time . . . tamed it, just as the whole island was
> gradually to be tamed by the strength and resolution of a single man
> (Tournier 1997, 65).

Crusoe's desire to be in control shows in everything that he does; he wants to know what time it is so he will know when to do things, he wants to punish

himself when he does not follow the strict rules that he made up for himself. Though Crusoe is at this time completely by himself, he is inflexible about the rules, feeling that they are the only things preventing him from sliding into the mire which makes him primally happy. This shows that man will try to control everything, even himself; that the Other is not really necessary to show the urge to dominate.

If one could recognize this desire, and its absurd futility, perhaps the urge to control would subside. In Crusoe's case, he did realize that his conventions were useless and that he could be much happier living on the "other island" that he sometimes perceived. Would it not be as simple for everyone else? Is there another world that we could have, that we catch a glimpse of when we are not trying to control, when we are not obsessed with a goal, when we are just living and experiencing with joy?

Eventually, Crusoe falters in his ferocious vigilance against enjoying being alone. "Solitude is strong wine . . . Solitude had awaited me on these shores from the beginning of time, with its enforced companion, silence . . . " (Tournier 1997, 81). Solitude was seducing him; not isolation, which speaks of depriving, but solitude, which speaks of satisfaction. He has moments of what seem to him regression, when he seeks solace in the mire or finds comfort in the darkest caves of the island, but these moments are the closest things to his own happiness that he finds. While this appeared to him as a regression, it was actually a step toward self-sufficiency. He realizes that these actions would be frowned upon (as well as the feelings they stir up inside of him), and he feels guilty for enjoying them.

This guilt is all from the Other—memories of the Other inside his head that tell him he should not be crouching like an animal or feeling intense pleasure in the darkness. At these times, he feels that he is losing his humanity—but he can never escape that—he can just be happy or miserable inside of it. Most of the time he chooses to be unhappy, he is afraid (and irresistibly attracted) to the solitude. "It may well be that presently I shall vanish without trace, into the nothingness I shall have created around me" (Tournier 1997, 82).

His struggles against his need to control are evident in other ways, too. For instance, he feels wildly liberated when the clock stops, and finds that he must stop it when he needs to be free. "Later, reflecting on that wave of ecstasy and seeking to put a name to it, he called it a 'moment of innocence'" (Tournier 1997, 90). During that time, he was not bound by anything, not by another person looking at him and controlling him, not burdened by the responsibility of controlling someone else, not pressured into following a harsh, inflexible schedule. The symbolic gesture of stopping the clock allowed him to do exactly what made him happy, without the feelings of guilt.

This shows that true happiness lies outside of time—outside of control—with only the wide open future to love. By sticking to the standards that society had made for him, Crusoe was driving himself mad. He craved any sort of release, and found it by letting go of the most solid of conventions—time. When time

ceased, schedules did not matter, goals were not an issue. He was not threatened with death because if no time passes, death can never come to you. He was not afraid of the future because it would only bring more of the things that he wanted to do. Releasing his grip on time did not destroy him, rather, it caused him to relax and to enjoy his life.

Crusoe found that this applied to every aspect of life on the island.

> It was as though in ceasing to be related to each other according to their use and their abuse - things had returned to their own essence, were flowering in their own right and existing simply for their own sakes, seeking no other warrant than their own fulfillment (Tournier 1997, 90).

When he stopped making demands, on the island as well as himself, he found that life and glory were in abundance everywhere. Nothing was depending on anything else just as he was learning that he could stand by himself without the help of what he thought he should be like. The Sartrian view of the Other was beginning to look like a failure in his terms. "We must substitute another: that of objects shining unaided, with a light of their own" (Tournier 1997, 93). No dependence is present, just joy and co-existence.

This change in Crusoe's views soon spread to his way of life. In this way, he did not see other people as a necessity; he saw his one companion as another bonus to his life on the island. He discovered that he should not to feel threatened by Friday; that he had to abandon his attempts to enslave Friday. Instead, Crusoe began to learn from him. He let go of the way he thought he should be living and began to live as he wanted to; in a way that brought him new, unending joy.

> In his new life - the life which began when, putting aside his functions as governor, military commander, and administrator, he stopped the water clock - Speranza was no longer a territory to be exploited, but a being, unquestionably feminine, toward whom he directed not only his philosophical speculations, but also the new needs arising in his heart and flesh (Tournier 1997, 97).

Crusoe completely gave up his old way of life to become ". . . a wanderer, footloose and timorous..." (Tournier 1997, 181)—a man without an aim, without a destination. He was no longer lost because everywhere was his home. The negative anxiety that had eaten away at him when he first arrived had been transformed into a positive anxiety that made him happy for the future to come, but not demanding. He was no longer waiting for something to happen, and his pleas were no longer for rescue, but to "Teach me lightness of heart, the smiling acceptance of the day's gifts, without calculation or gratitude or fear" (Tournier 1997, 182). He was neither the sadist nor the masochist, but the one who had transcended the need for control.

Crusoe had begun to appreciate everything around him—"Until finally the whole world has been absorbed into my soul, which is the soul of Speranza ..." (Tournier 1997, 94). This may be the ultimate form of enjoying the present and welcoming the future; he loves the island so much that he wants to have it inside of him. His soul is devouring the island, which is in turn devouring what conventions he was still clinging to. Crusoe opened himself to the island until he became the island. He had mastered his isolation, now he was enjoying the life of a sufficient man in a wonderful place that he loved: "Are we not now living in eternity, Friday and I?" (Tournier 1997, 204).

Crusoe had given up needing other people, as was described in the first section of this paper. He had achieved the indifference of living without anyone else, and then being glad when he had someone else. He did not, however, need Friday, though he learned a great deal from him and grew to feel very deeply about him. Though Crusoe was at first appalled by Friday's behavior, he soon came to admire him.

> ... Friday strode rejoicing over the great, flawless arena, drunk with his own youth and freedom in that boundless place where every movement was possible and nothing could cut off his vision (Tournier 1997, 152).

Friday lived in the present, without fear or shame, and therefore everything was possible for him; he had only to choose what he wanted to do.

Crusoe had learned to be by himself, to realize that he was his own light, not a reflection of the society around him. He could stand without their support and he could live happily with himself. Realizing that "A world is being conceived within me" (Tournier 1997, 112), Crusoe explores (without exploiting) the world that he is beginning to know, happy with each new discovery he makes. The old world that he knew - filled with shame, with schedules, with punishments for deviant behavior, no longer had a hold over him. The "other world" which he had previously only glimpsed in a moment of revelation, could be his any time he wanted it. By letting go of his rules, Crusoe could embrace the island, his new life, and his future.

Since most of us are not on islands, how can this knowledge be used to apply to our lives? We do come in contact with other people, so the desire to transcend the control may be harder, or more useless, than it was for Crusoe. If we learned to be happy only without people but were constantly faced with them, we would be driven mad. How can we not need people and still love them?

Levinas' Other

Emmanuel Levinas suggests some theories as to how we can be happy by welcoming the Other. Welcoming is not to be confused with needing the Other, and cannot conceptualize desire as a lack that aches to be filled.

> The metaphysical event of transcendence - the welcome of the Other,
> hospitality—Desire and language—is not accomplished as love . . . .Love
> remains a relationship with the Other that turns into need, and this need
> still presupposes the total, transcendent exteriority of the other, of the
> beloved (Levinas 1969, 254).

The Other is there whether we like it or not, so we may as well find a way to like it. If we need the Other, we will be unhappy when they are not with us. If we hate the Other, we will be unhappy when they are with us. If we simply exist and are happy to be ourselves, we will be happy when we are by ourselves and happy when an Other who also makes us happy is with us. Self-sufficiency does not mean that we cannot have other people, but that we could be selective enough to only have the other people that we really want. This sort of self-sufficiency may seem harsh and insensitive, but what could be more human than being able to satisfy yourself?

Levinas wants to caress the future, not to hide from it. He does not attempt to master it, but he views it as opening up with limitless possibilities. A way to do this is through the caress:

> But the caress transcends the sensible. It is not that it would feel beyond
> the felt, further than the senses, that it would seize upon a sublime food
> while maintaining, within its relation to the ultimate felt,an intention of
> hunger, as though the caress would be fed by its own hunger. The caress
> consists in seizing upon nothing . . . in soliciting what slips away as though
> it were not yet . . . (Levinas 257).

The phrase "were not yet" may hold the key to welcoming the future. We are always moving toward infinity, and if we are happy now we can be happy with nothing. The future is nothing (right now) yet we welcome it because it will come to us. Because we are happy, and are not trying to achieve something and failing, there is no reason why we should not be just as happy in the future, with a potential for greater ecstasy at any time. The "not yet" is another expression of good anxiety, of anticipating but not expecting.

The face, Levinas points out, cannot wholly transcend the presence of the Other because the face is vulnerable. When someone looks at us, there is something in our face that tells them they should not kill us. This immediately speaks of need and dependency; I am depending on your humanity, your obedience to what is looked upon with favor by society, when I think that you will not kill me. Happiness should not be based on this principle, for it implies gratitude and subsequent debt, returning to the dominating and controlling aspects of people that we are trying to leave behind.

True, contented, pointless happiness would say that it would not matter if you killed me or not, because I have nothing to accomplish before I die. My life is

complete and always has been and I do not have a goal that I am running toward (away from death) and must reach (before I die). The clock is not running, so the time cannot run out. Moving "beyond the face" (Levinas 1969, 251), beyond the look of the Other that paralyzes with shame is possible. To welcome when you have nothing to lose means that you can only gain.

> The caress aims at neither a person nor a thing. It loses itself in a being that dissipates as though into an impersonal dream without will and even without resistance, a passivity (Levinas 1969, 259).

Losing oneself, the prospect that Sartre though impossible (in the presence of Others), that Crusoe found so terrifying, may be the solution to transcending the petty, goal-oriented world. If you don't care that someone is watching you, they have no power over you. If you are not ashamed of yourself, no one can make you feel shame. Again, we arrive at self-sufficiency. The caress is only a means of achieving temporary transcendence; to truly lose oneself (in the positive sense of lost - wandering without a home to return to), one must let go of everything. One cannot keep a few goals and still need a few special people to make them happy. Can we live our lives in a perpetual caress? We can if the future is the subject of this caress.

How does one live like this? The answer may lie in pointless play. Levinas says, "The suspension or absence of the ultimate finality has a positive face—the disinterested joy of play" (Levinas 1969, 134). This is aimless living with enjoyment—not an empty life waiting to be filled with purpose. The lack of a final destination does not mean that you should live in despair, it means that you should rejoice in the opportunity you have been given. "The disinterested joy of play" is the self-sufficiency that welcomes someone else. Playing does not have an end, it is carried over throughout a lifetime.

> To live is to play, despite all the finality and tension of instinct to live from something without this something having the sense of a goal or an ontological means - simply play or enjoyment of life (Levinas 1969, 134).

The future is simply a continuation of the game that we love.

...

We have come full circle. In the beginning, it seems that we must not need anyone. If we don't need people, they do not have the power to devalue us, to make us feel ashamed and as though we are not good enough. We are not affected by the judgements of other people, so we only listen to what makes us happy. A happy life, with neither the desire to control or the desire to submit being present,

may be experienced. However, this life cannot exclude the Others because they are always there, regardless of our state of mind.

We can love the Others simply because we possess the capability to do so. We don't need them, so they are a potential bonus to our lives, but can never be a potential lack. We are happy, and we can be happy with them, also. We would not be searching for a specific, perfect Other to make us complete because we are already complete, but everyone may make us happy. A search without an intended goal is not really a search, but an opportunity. If there is no goal there can be no failure and we can't help caressing the future, when more time just brings more happiness.

To live this way we must let go of everything. You cannot partially lose yourself. Either you must give up your home, or you must be content with the Sartrian, pre-Friday Crusoe lifestyles which demand order and obedience. Domination and submission may be disguised as a loving relationship; a lack may be disguised as love itself. Holding tightly to these roles may bring a sort of comfort, but it cannot bring happiness. It is only when you let go of everything that you can reach out to caress the future. Clinging to conventions leaves you with empty rituals and meaningless symbols. True self-sufficiency is being all alone, but not lonely, and we can only do this by finding joy in ourselves.

Being with someone else would be pleasure without the negative anxiety. As Derrida says, "There are rings, that one never gives, neither keeps nor returns. One can give oneself over to them [s'y adonner], that is all, abandon [abandonner]" (Derrida 1987, 102). There are bonds that do not restrict, that do not hold, but that come into existence voluntarily.

To fight against these bonds would be to hurt oneself, to give in to them would be to lose oneself in happiness. They are all around us, waiting for us, and we can accept them if we can live without controlling and striving. These are connections with other people that are not borne of lacks or voids, but of genuine affection and mutual happiness. To let go of everything, to abandon oneself, to lose oneself, may be the keys to letting oneself be happy.

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Successful Control or Reproductive Wrong: A Re-Examination of China's One-Child Policy

Chris Tam

Rationale

For several decades now, China has retained its position as the most populous country in the world. It is home to an estimated 1.3 billion people—a quarter of the world's population ("More Babies...", 1996; p. 1). It is also home to the world's most controversial population control policy: the one-child policy. Implemented in 1979, the goals of the one-child policy were to stabilize China's population at 1.2 billion by the year 2000, to have an annual growth rate of zero thereafter, and to raise the Chinese standard of living (Stycos, 1991; p. 396).

Many, including U.S. politicians and rural families in China, have been quick to condemn the one-child policy as being coercive and draconian—a "blatant violation of the principle of reproductive freedom" (Aird, 1995; p. 2). We hear endless stories of human abuses of how abortion gangs will cut off electricity and water from the homes of pregnant women or torture husbands until the wife agrees to an abortion (Richards, 1996; p. 6). We become disturbed as we watch "The Dying Rooms," a British documentary portraying China's state-run orphanages where thousands of infants are left to "soak in their own urine" (Richards, 1996; p. 8). As Warren Zimmerman, U.S. delegate to the United Nations Development Programme, declared, we must "do what we can" to stop these atrocities (Aird, 1995; p. 3).

Chinese officials and population control hard-liners offer another perspective on the one-child policy, instead emphasizing its accomplishments in reducing fertility and in improving the standard of living. In fact, the growth rate had been brought down from 25.83 per thousand in 1970 to 11.45 per thousand in 1993 (Xin, 1995; p. 12). In 1995, it was reported that, for the country as a whole, the infant mortality rate was 38 per 1000 and the average life expectancy was 69. These statistics can be compared to those obtained for the 1929-31 period in a study done on rural families (300 and 24 respectively) (Hartmann, 1995; p. 158). The Chinese are convinced that these positive changes can be associated with stringent fertility policies. But how much credit does the one-child policy deserve?

Hailed as a success by its implementors and damned as a reproductive wrong by others, these two views lend an incoherent picture of the one-child policy. It is foolish, however, to believe that one view is correct, and that the other one reeks of falsehoods. It is all too easy to condemn the one-child policy without consider-

ing the unique circumstances under which it thrives. It is just as easy, though, to claim economic success without considering the social ramifications. And so, in a time when more and more nations are searching for a model of population control, a rationale thus presents itself for a re-examination of China's one-child policy—to dispel its myths, to consider how it has worked in curbing population growth, to explore what social changes it has initiated, and to evaluate it against other models of population control.

From 1949 to 1979: The Need for Population Control

Many factors have been cited as propelling China's population explosion during the thirty years leading up to the one-child policy in 1979. First, the need to restrain population growth never received the urgency that it should have during the formative years of the People's Republic of China. Mao Zedong, its leader at that time, was convinced that more children meant prosperity for the nation:

> It is a very good thing that China has a big population. Even if China's population multiplies many times . . . revolution plus production can solve the problem of feeding the population . . . Of all things in the world, people are the most precious. Under the leadership of the Communist Party, as long as there are people, every kind of miracle can be performed. (qtd. in Tien, 1980; p. 8)

Although economists such as Ma Yinchu, President of Peking University, warned that an unchecked population would have dire consequences for the future productivity in China, Mao was convinced that, in the event of a war, a large population would be an advantage (Jisen, 1996; pp. 262-3). As a result, China's average annual population growth rate remained high, ranging from 22% for the decade of the 1950s to about 26% for the decade of the 1970s (Castillo, 1991; pp. 5, 7). Although the government tried to initiate many family planning campaigns such as *wan xi shao*—later marriages, longer intervals between children, and fewer children—none had any real effect in decreasing fertility (Poston and Yaukey, 1992; p. 397). It was only after computerized population models reinforced the warnings of Ma Yinchu that population control became a national priority in 1979 (Jisen, 1996; p. 265).

A second factor that contributed to China's population crisis was a decline in mortality rates. Before the 1949 revolution, the mortality rate was about 25 per thousand; in 1952, the mortality rate had dropped again to 17 per thousand. By 1971, the average mortality rate in China was 9.6 per thousand (Castillo, 1991; p. 14). This remarkable decline was largely due to the modernization of the country; as improvements were made in the Chinese diet, in public health, and in the distribution of medical care, China underwent an epidemiological transition in which acute illnesses and epidemics became less prevalent, thereby increasing the overall average life expectancy (Hartmann, 1995; p. 160; Castillo, 1991; p. 14).

Finally, the relatively slow integration and acceptance of birth control methods prevented fertility from being capped. Although family planning clinics were set up by the government as early as the 1950s, the majority of the Chinese people had reservations about using them and promoting them. Contraceptives such as condoms, diaphragms, and jellies were in short supply; abortion was basically illegal until 1957, and, even after being legalized, was looked poorly upon by the medical profession (Stycos, 1991; p. 391). Moreover, the sheer cost of a sterilization or an abortion combined with the unsanitary conditions under which these operations were carried out made these birth control methods less than desirable.

The rapid rise of China's population in its early years was driven by the slogan: "Surpass Britain and catch up with America" (Stycos, 1991; p. 391). People were viewed as the most valuable commodity in terms of attaining economic prosperity. But, by 1979, officials had become convinced that China could not maintain its economic progress without attending to the population question. But why resort to the one-child policy? Peng Peiyun, State Councilor and Minister of the State Family Planning Commission, justified the policy by claiming that "one fourth of the rise in national income each year has been consumed by the new-borns" (Hartmann, 1995; p. 161). She continued to state that the one-child policy served the interests of the people of China as they "prefer 'gold babies' (getting rich) to 'chubby babies' (having children)" (Hartmann, 1995; p. 161). But how much truth is there to the minister's generalization?

The One-Child Policy in Brief

When the one-child policy came into being in 1979, it was one that merely encouraged couples to have only one child (Hartmann, 1995; p. 161). By 1980, the one-child policy became mandatory; the new law stated that "both husband and wife have the duty to practice family planning" (Green, 1988; p. 274). In 1982, the Chinese government officially banned the birth of the third child but legitimized rural couples to have a second under special circumstances (whether the first-born was healthy or adopted, whether the couple belonged to an ethnic minority, etc). Today, any rural family is almost certainly permitted to have a second child if their first happened to be a daughter.

The national government, however, is not responsible for enforcing citizens to conform to the one-child policy. Once demographic targets have been established, it is up to the provinces, cities, and villages to devise their own ways of getting their own regions to meet national guidelines (Green, 1988; p. 275). Typically, these ways take the forms of both incentives and deterrents.

A package of benefits—the "One-Child Certificate"—is offered by provincial governments to couples who take the one-child pledge (Green, 1988; p. 275-77). Rewards include monthly stipends, health and old-age benefits, and priority when applying for educational programs or housing. Complementary to this system of incentives is a system of disincentives. Couples who do not observe demographic guidelines are subject to financial penalties, demotion, and refusal of free social

services. In addition to penalizing couples, party cadres and local officials are also punished if national demographic goals are not reached in regions under their jurisdiction.

Through a complex system of benefits and deterrents, and monitoring extending from the national level to the local level, the Chinese government hoped to put the reins on population growth.

Internal Responses to the One-Child Policy: Implementation and Resistance

Despite what top authorities might say in public, they are not vehemently against using coercive measures as a means to reaching their demographic goals. Deng Xiaoping, premier in 1981, was quoted as saying "in order to reduce the population, use whatever means you must, but do it" (Aird, 1995; p. 11), thereby permitting the tactics of forced abortions, mass sterilizations, threats, and acts of violence. Not surprisingly, isolated instances of resistance arose, particularly in the rural areas. The reason for this rural resistance was twofold. First, it is customary to have children, especially sons, in order that they may carry on the family name; second, children are valuable as laborers, and, when parents grow old, as caregivers.

The manifestation of resistance against the one-child policy assumes many forms from accepting financial penalties to acts of outright violence. In a study done on Hebel Province between 1979 and 1988, Jiali Li, who regards China's policy as being ineffective, found that seventy-six percent of women eligible to accept the one-child certificate did not accept it, or demonstrated their refusal by having a second child (1995; p. 570). Throughout the country, IUDs that had been inserted by order of family planning workers were removed illegally. Birth quota regulations were ignored—couples either falsified birth records or tried to escape detection; it is suspected that underreporting of female births was a factor behind the above normal male infant to female infant ratio (Stycos, 1991; p. 398). Some went so far as to seek asylum in other countries such as the United States on the grounds that the one-child policy was "persecutive" (Aird, 1995; p. 14). Reprisals were also carried out on local administrators including physical assault and setting fire to their homes (Aird, 1995; p. 10). Of course, the resistances that these studies have documented cannot automatically be generalized as widespread phenomena one would encounter in any province. But, certainly, rural families were hard-pressed to accept the one-child policy.

Urban families, in contrast, were much more supportive of the one-child policy. The cost of raising children in urban areas is much higher than it is in rural areas. On the average, in 1989, an urban couple spent 4689 yuan on their children compared to 1193 yuan spent by rural families; this difference in cost is attributed to regional variations in the cost of housing, food, education, medical care, and public services (Castillo, 1991; p. 37). In addition, children in the cities are not seen as economic capital but as economic liabilities; they do not earn wages as early as rural children do. Indeed, as Sandra Castillo points out, the only source of income

available to urban families comes from wage employment (1991; p. 38). Moreover, urban children are not seen as sources of social capital since a majority of the elderly qualify for government pensions. Faced with a shortage of housing and a high cost of living, urban families are very keen to limit the number of children they have, and, for the most part, government quotas and regulations have been adhered to.

International Responses to the One-Child Policy

The one-child policy has received mixed reviews from the international community. The most piercing criticisms come from anti-abortion coalitions such as Right to Life and human rights activist groups. Included in the United Nations declaration of human rights is that of reproductive freedom, and, according to demographer John Aird, the one-child policy clearly "subordinates choice in reproductive matters to the will of the national government" (1995; p. 8). The mandatory abortions and forced sterilizations reached their peak in 1983 when family planning work teams carried out 21 million sterilizations, 18 million IUD insertions, and 14 million abortions (Aird, 1995; p. 7). As a result of the pressure instigated by groups such as the Right to Life Committee and the American Life Lobby, the Agency for International Development withdrew $10 million in 1985 U.S. funds pledged to the United Nations Population Fund (UNFPA) (Green, 1988; p. 280). Likewise, the Reagan and Clinton Administrations also ruled that U.S. funds would not be used towards China's "coercive" program (Aird, 1995; p. 3).

These outspoken groups, however, are in the minority. Surprisingly, as Nicholas Eberstadt, visiting fellow at the Harvard Center for Population Development Studies, comments:

> Many international organizations and institutions that ordinarily protect
> the rights and champion the well-being of distressed and vulnerable
> groups in low-income countries are uncharacteristically reticent about even
> acknowledging the violations that have been, and remain, integral to
> China's population program. (1995; p. 3)

John Aird offers a possible explanation, surmising that harsh criticism of China's program would endanger the ability of international population demographers to access Chinese research institutions and data, already hard to come by (Hartmann, 1995; p. 168). Both Aird and Eberstadt hope that the "silent majority" will soon come to regret their inactivity.

But not all Americans agree with the way most journalists and politicians have portrayed China's one-child policy. After all, China's population growth rate has lost some momentum since 1979—doesn't the government of China deserve credit for this achievement? As Lawrence Green writes: "The real problem Americans seem to have with this sort of policy appears to be our resistance to centralized planning on such matters, and tendency to equate individual rights and indi-

vidual liberties" (1988; p. 275). UNFPA executive director Nafis Sadik notes, "judg-
ments about what constitutes free and informed choice must be made within the
context of a particular culture and the context of the overall government
programme for social and economic development" (Aird, 1995; p. 8).

This is precisely what Toni Falbo argues in his dissertation: the reason why the
one-child policy works in China is because it is based on the Confucian principles
of good government, principles that are incompatible with Western thought (1995;
p. 8). For example, whereas the prevailing view in the West is that the woman
should be given primary responsibility for reproductive decision-making, the
Eastern view places decision making within the group or the family (Falbo, 1995;
pp. 8-9). Another argument that Falbo makes is that what the West has mistaken
for "saturation propaganda" and "brainwashing" by the government, is, in fact,
in line with the Confucian principle that the individual should direct himself or
herself to the social good (1995; p. 11). Indeed, John Stycos cites a 1986 survey
done in Danjiang County, Hubei, that showed that high proportions of people
were concerned that a disadvantage of having more children was "overpopula-
tion": 52% in the urban and 24% in the rural area (1991; p. 401). One wonders,
though, whether the respondents of the survey were really voicing their own feel-
ings. Given some of the coercive tactics practiced by the government, it may be
realistic to assume that the respondents acted in a positive manner out of fear of
possible reprisals taken against them.

The Impact of the One-Child Policy on Women's Reproductive Health

The enforcement of the one-child policy has led to increasing numbers of women
receiving sterilizations and abortions and using birth control methods. The ur-
gency of limiting the reproductive capabilities of Chinese women, however, ap-
pears to have taken the officials away from issues of health and safety.

In China, sterilization is carried out by mini-laparotomy, a technique that in-
volves making an incision above a woman's pubic bone, pulling the fallopian
tubes through the incision and blocking them (Seiser, 1988; p. 44). Although China
has not released reports concerning complications arising out of sterilization, it is
believed that the unsanitary conditions present at often understaffed hospitals
impose great threats to the health of women. This is comparable to the effects of
mass sterilization campaigns in other countries such as India and Bangladesh
(Seiser, 1988; p. 48).

Similarly, non-surgical techniques for female sterilization have also endangered
the health of its users. Side effects associated with PAP and phenol mucilage
(chemicals that work to scar the fallopian tubes), for instance, include uterine
perforations, fever, pelvic inflammation, and vaginal discharge (Seiser, 1988; p.
47). An informant in China told reporters for *Population Reports* that at one clinic—
the Red Star Commune near Beijing—sterilization procedures were carried out in
animal barns (Seiser, 1988; p. 49). The poor quality of China's sterilization clinics
is a small aspect of China's improving health care system, yet, plagued by short-

ages of trained personnel and medical supplies, it is one that tarnishes its otherwise excellent health indicators.

Chinese women undergoing forced abortion also face greater health risks than women in other countries. The maternal mortality rate resulting from abortion increases as a woman progresses further and further into pregnancy—death rates can be as high as 1 in 2500 (Seiser, 1988; p. 54). These late abortions remain numerous—those that are coerced to have an abortion are carrying "illegal" fetuses that have already progressed into the second or the third trimester. Finally, the number of repeated abortions has risen since 1979, the reason being that many women are unwilling to undergo sterilization if they have not yet had a son. While permission from the government keeps couple's hopes alive for a son, the down side is that repeated abortions place more strain on the woman and increase the likelihood of miscarriage or premature birth (Seiser, 1988; p. 55).

The Chinese government has expended many resources in churning out top-quality birth control methods for women, but even these pose threats to women's health. About 50% of contraceptive users rely on the IUD; in fact, it is estimated that seven out of ten IUD users is Chinese (Seiser, 1988; p. 21). However, the use of IUD, especially its improper removal, can promote infection. A study done in the U.S. in 1985 showed a correlation between IUD use and pelvic inflammatory disease (PID), a health hazard which can damage the fallopian tubes and lead to infertility. The study concluded that using an IUD increased the risk of contracting PID by four to nine times (Seiser, 1988; p. 23). These risks, combined with those of ectopic pregnancies and bleeding, are enough to discourage anyone from using them. But, as Seiser is convinced, "since, in practice, the philosophy of the government was one of enforcement rather than education, the Chinese women were likely not to have known the inherent risks in complying to the government's goals of the one-child policy" (1988; p. 25).

The irony is that in all this frenzy to control fertility, males, constituting half the contributors to the birth-making process, are not targeted by birth control methods. As Beth Ann Seiser contends, male sterilizations are simpler and pose much less risk of death compared to female sterilizations (1988; p. 49). Even condoms, a relatively hazard-free form of birth control, are not advocated in China. Unless the Chinese government is willing to relinquish its view that birth control is a woman's responsibility, improvements in the reproductive health of women are not likely to be seen.

The Impact of the One-Child Policy on Children

While population control experts have lauded China's one-child policy in bringing about negative growth in cities such as Shanghai, international psychologists are concerned about the impact the policy is having on China's children. Both international and Chinese scholars have warned about an impending generation of "little emperors"—the Chinese term for "spoiled brats" (Poston and Falbo, 1992; p. 427). The fear is that these "(only children] . . . swaddled in the love of their

parents and grandchildren . . . are growing up spoiled, selfish, and lazy" (Poston and Falbo, 1992; p. 428).

In a study conducted in Beijing by Sulan Jiao, Guiping Ji, and Quicheng Jing, 180 children from various backgrounds were asked to pick those classmates whom they felt were the friendliest and easiest to get along with. The results indicated that only-children received poorer ratings by their peers because they were generally more uncooperative (Castillo, 1991; p. 31). A study by Howard G. Chuan-Eoan also supports the fear that only children were growing up maladjusted. He asked schoolchildren to write about what they wanted to be when they grew up. Of those who responded, only 5% wanted to become workers. The others wanted to be taxi drivers or hotel attendants because these jobs seemed easy and comfortable (Castillo, 1991; p. 31). As Castillo writes, the creation of the "4-2-1 Syndrome," which consists of four grandparents, two parents, and one child, has given the only child excessive attention, preventing him or her from thinking about anything other than doing well in school (1991; p. 32).

Not all studies, however, support the view that the one-child policy is producing a generation of little emperors. In fact, studies done by both the U.S. and China have concluded that only children are brighter and more social than siblinged children while other studies have found no differences between the two groups (Poston and Falbo, 1992; p. 429). These differences in findings can be explained, as Dudley Poston, Jr. and Toni Falbo have done so, by many shortcomings in methods used. These include an inadequate number of subjects surveyed, inconsistent testing procedures, unsophisticated statistical approaches, and the failure to take into account the differences between children growing up in the urban areas versus those brought up in rural environments. Indeed, there may not be any correlation between the social behavior of only and siblinged citizens as children and as adults.

Most Chinese psychologists, however, see little emperors as being products of a bad family environment rather than as spinoffs from a stringent population control policy. Even then, the Chinese government is taking precautions, offering courses to newlyweds on how to raise healthy children (Castillo, 1991; p. 33).

The Impact of the One-Child Policy on China's Population Demography

In addition to threatening the health status of women, the one-child policy is also transforming the composition of China's population in two ways. First, the male to female ratio in China has increased significantly. Sten Johansson and Ola Nygren report that, in 1978, the sex ratio among live births in China was 105.9—a ratio that is consistent with what the United Nations advocates is the international norm (1991; p. 39). By 1992, that number had risen to 118.5 (Richards, 1996; p. 7). In numbers, this ratio translates to 36 million more males than females at present; at the turn of the century, it is forecast that the surplus of single males may exceed 70 million (Richards, 1996; p. 7). In order to resolve this difference, Johansson and Nygren concluded that there had to be some "missing girls," num-

bering some 500 000 each year from 1985 through 1987 (1991; p. 42). In the past, three explanations have been cited as accounting for the missing girls: underreporting of female births, female infanticide, and, with the help of ultrasound machines that allow for diagnosis of the sex of the fetus, gender-specific abortions (Johansson and Nygren, 1991; p.43).

However, according to Johansson and Nygren, the majority of the missing girls can be accounted for by adoptions (1991; p. 43). According to a survey, the number of adoptions has risen since the birth of the one-child policy, from fewer than 200 000 in the 1970s (about 1 percent of live births) to over 500 000 in 1987 (corresponding to 2.5 percent of live births) (Johansson and Nygren, 1991; p. 45). When adding the number of adopted children to live births, Johansson and Nygren found that the sex ratios at birth were much closer to normal—the sex ratio adjusted for adoptions for 1987 was 108.0, down from the unadjusted sex ratio of 111.0 (1991; pp. 39, 46). Abortions and adoptions, then, appear to be the major offshoots of the one-child policy.

The second demographic change initiated by the one-child policy is the growth in the elderly population. While the Chinese government can commend itself for reducing the proportion of children, it must soon contend with the greying of the baby boom, a generation born in the period following the Great Leap Forward, in which population growth was encouraged after a massive famine killed 30 million (Richards, 1996; p. 8). When the baby boom reaches 65, it is projected that the elderly will represent over 12% of China's population in the year 2025; presently, the elderly make up about 6 percent of China's population (Jones, 1993; p. 277). In a one-child society, many elderly will find themselves with little filial support. Married couples will find themselves burdened with more surviving parents and fewer siblings, cousins, and aunts and uncles on whom parents would have been able to turn to for support.

The Impact of the One-Child Policy on China's Socioeconomic Conditions

Currently, about 22.8 percent of the working population in China is eligible for pensions and old-age insurance (Jones, 1993; p. 288). Those covered are employees of state-owned enterprises and collective-owned enterprises in towns and counties; they receive substantial benefits, set at between 60 and 100 percent of the final basis wage (Jones, 1993; p. 289).

Linking the current old-age security practices to the predicted increase in the proportion of the elderly in the population, Gavin Jones hypothesizes that this will likely lead to changes in the structure of employment, including a shift towards non-agricultural jobs located in urban areas in order that, upon retirement, the elderly may qualify to receive pensions, thereby reducing their financial dependence on families (1993; p. 290). Should this occur, a revamping of existing pension plans is in order if support is to be provided on an equitable basis. Such changes include establishing higher eligibility ages for the receipt of benefits, reducing the benefits given to include only the "basic income safety net," and in-

creasing reliance on income- contributory schemes (Jones, 1993; p. 295).

The one-child policy also brings about changes in the role of women. Richard Leete and Iqbal Alam contend that as family size decreases, "household economics will no longer be supported by the relatively cheap labor inherent in the familial mode of production, a characteristic of extended families . . . women will increasingly have to make a contribution" (1993; p. 257). Under a policy in which the government provides economic incentives for late marriages, the woman is more likely to have attended formal schooling and to have engaged in outside work before marriage. Indeed, according to 1985 statistics from Hunana and Hebei Provinces, more than 4 million women have participated in women's professional schools, women's cadre schools, and spare-time women's schools (Arnold and Zhaoxiang, 1986; p. 225). In a country that is predicted to undergo more modernization and urbanization, the skills that women will have gained either from education or from the job market will enable them to further their economic position. Even then, women will still face many problems of economic equity. The benefits paid to children whose parents have accepted the one-child policy challenges the government's goal of "helping women hold up half the sky" (Arnold and Zhaoxiang, 1986; p. 225).

Reductions in fertility have led to positive effects on socioeconomic conditions in China. China's per capita annual income grew from 235 yuan in 1970 to 2200 yuan in 1994 (Xin, 1995). Liu and Liu, two population analysts, predict that had China been allowed to grow at a rate prevailing between 1950 and 1972, the GNP per capita in 1985 would have only been 611 yuan (Leete and Alam, 1993; p. 270). Enrollment pressures on primary and high schools were also reduced, enabling the government to channel more of its educational budget to improving the quality and accessibility of the schooling system. Finally, Liu and Liu contend that maternity care and child care were strengthened, particularly in the cities of Beijing, Shanghai, and Tianjin where infant, neo-natal, and maternal mortality rates showed improvements. By 1980, for instance, infant mortality in these cities had declined to 10 per 1000 births, a rate comparable to that of North American and European cities (Leete and Alam, 1993; p. 271).

While the one-child policy may confer some hardships on the elderly and women in the future, for the most part, the socioeconomic outcomes have been positive. The negative correlation between fertility and the standard of living has brought about an upheaval in traditional childbearing attitudes. Liu and Liu are convinced that more and more people are realizing that the "more happiness" element no longer depends on the number of children (Leete and Alam, 1993; p. 271).

Alternatives to the One-Child Policy

The one-child policy was implemented in 1979 to carry out two goals: to curb population growth and to raise the standard of living in China. With respect to the first goal, there is no question that fertility has been reduced. Whether or not the second goal has been attained is less evident. Certainly, GNP per capita and

overall health status have risen in the past seventeen years, but so has the number of incidents related to female infanticides and, in the near future, so will the number of elderly without filial support. These adverse effects, plus the resistance in rural areas to the current policy, prompts the question: what alternatives are there that might lead to greater success in achieving China's demographic and socio-economic goals?

Such is the question that was explored by Susan Greenhalgh and John Bongaarts of the Center for Policy Studies in 1987. They proposed five alternative fertility policies that China might adopt in lieu of its current policies; they are summarized as follows (1987; p. 1168):

1. Stop at one child.

2. Stop at two children—no restrictions on timing of births.

3. Stop at two children and delay and space. A minimum age at first birth and a minimum spacing interval between births would be established.

4. Stop at two children and space. No restrictions would be set on the timing of the first birth but a minimum age would be established at second birth.

5. A mixture of one- and two-child policies. Whereas the first four alternatives would be uniformly applied to all areas of China, a possible alternative would be to have a permanent one-child policy in the cities and a stop-at-two-and-space policy in rural areas.

Greenhalgh and Bongaarts evaluated these policies on the basis of three criteria: their macrodemographic effects on total population size, their microdemographic effects on the position of women and support for the elderly, and their cultural acceptability to the majority Han Chinese population (1987; p. 1167). Overall, there was no one policy that did not involve tradeoffs and compromises. For instance, an alternative the authors entitled "stop-at-two-and-space policy" enhanced the economic and social security capabilities of rural families but would not necessarily lead to the economic advancement of women as would a strict one-child policy (Greenhalgh and Bongaarts, 1987; p. 1172). But using these criteria, the authors did conclude that of all policies, the least desirable strategy was to retain the current one (allowing only one child with exceptions made on a case-to-case basis) (1987; p. 1172).

The most glaring obstacle to China's current policy that underlies all problems is the importance attached to having a son. It is because of sons that mothers are willing to endure the abortion of their fetuses, that sex ratios are becoming skewed. The son allows the family line to be perpetuated and harbors more economic value than a daughter would. Seeing patriarchal attitudes as the root of all troubles, Sharon East-Ippolito of San Diego University proposes a solution of "ambilocal residence," one that is focussed on combating son preference and the ancient tra-

dition of patrilocal residence (1987; p. 69). For those families that have two daughters, one daughter would marry out of the natal home; the other would marry in, thereby substituting for the son. Not only would elders be able to count on the daughter for filial support, but, the daughter, as heir to her parents' wealth, would also have her economic position furthered. As for its feasibility, it seems likely that given the advancements women have been making, the institution of ambilocal residence may evolve out of necessity as the family becomes increasingly smaller. Imposing it as law would likely engender opposition from the people.

Concluding Remarks

Having absolved the one-child policy of its myths, and re-examined the policy in terms of its positive and negative ramifications, from the position of its supporters and its opponents, what is the nature of China's one-child policy? For the most part, t would venture to characterize China's one-child policy as stringent, but, nevertheless, responsive to people's needs over time. To be fair, there are some abhorrent aspects to the way the one-child policy is enforced; these should all be condemned as violations of human rights. But when China's one-child policy is compared to population control policies in other nations, questions are raised as to whether the term "coercive" is unique to the Chinese situation. As Eberstadt writes:

> While China may offer the most extreme contemporary example of a coercive birth control policy . . . mounting evidence suggests that other governments have studied China's population control effort, and have chosen to emulate its most objectionable aspects. (1995; p. 7)

Vietnam's Communist government, for one, has implemented a one- or two-child policy and has similarly financially penalized those who choose to ignore the regulations (Eberstadt, 1995; p. 7). Indonesia, a non-Communist country has also embraced intimidation and persuasion as tactics towards meeting its demographic goals (Eberstadt, 1995; p. 8). As was previously discussed, the greatest shortfall that this policy suffers is the patriarchal attitude of the Chinese. But, progress, albeit at a slow rate, is being made to empower women with greater economic opportunities and with greater access to maternal and child care.

What, then, is the underlying component of China's policy that other nations, struggling with their own exploding populations, can take away? Its greatest strength, I contend, can be found in its organizational structure. In a country as large and varied as China, everyone is going to have different needs, whether it be children as farm helpers or housing needs in urban areas. The one-child policy has come a long way from 1979, and it has evolved to become more sensitive to local conditions, allowing towns and villages to establish their own demographic targets, granting exceptions to those whose lives were clearly jeopardized by the one-child quota. Concurrent to the enforcement of demographic goals have been

the investments in family planning technology; presently there are nineteen institutions devoted to this field (Xin, 1995; p. 15). There are many other options that the Chinese government is considering that will ease the transition to smaller families and raise the standard of living. But as the baby boom becomes of childbearing age, one card the Chinese government cannot afford to play is a repeal of the one-child policy, as has often been urged by its opponents. The temporary lifting of these regulations would only cast the accomplishments of the present period in an absurd light, and exacerbate problems for the future.

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The Drainhole | *Corolyn Okolo*

My paper may at first seem a little unorthodox. But Philosophy 191 was an unortho-
dox class. Studying the works of great Existentialist philosophers forced me to think in
new and unconventional ways. The following is the story of a night in the life and the
mind of Jean-Paul Sartre. I will be his voice.

I spent many a night in the dark back corner of the "Drainhole Cafe." There I
sat, alone, immersed in my writing. I drank Burgundy wine and puffed on my
mahogany pipe. Dark billowing clouds of smoke shielded me from the bustle of
the room. Night after night I would sit at the same dimly lit table. It was mine—
reserved for me. In the Drainhole I was at home, in my own element. The world
existed for me. It is rather fitting that my place of escape was named the Drainhole.
Everything converged into its one smoke-filled room. The Drainhole attracted
the brightest of the Parisian intellectuals. It swallowed them whole. It fused them
all into a single object for my own pleasure, my own stimulation.

All that changed the night I opened my world to Othera. Othera was non-
descript. She could have been anyone, any woman. I invited her to join me at my
table in the dark back corner of the Drainhole Cafe. Unfortunately, I was unpre-
pared for how much her presence would disrupt my existence. With Othera sit-
ting across from me, her dark eyes studying her surroundings, I felt the axis of my
world slowly begin to crack. Objects no longer existed for my sole benefit. I felt
that with our eyes, both Othera and I were vying for their possession, their own-
ership. The wine was originally there to quench my thirst, the knife to cut my
meat. But now there is a total space which is grouped around Othera as well; her
space is made of my space. Her presence allows her to lay claim to my cafe, my
water, and my knife.

> Othera has stolen the world from me. Everything is in place; everything
> still exists for me; but everything is traversed by an invisible flight and
> congealed in the direction of a new object. The appearance of Othera in the
> world corresponds therefore to a congealed sliding of the whole universe
> to a decentralization of the world which undermines the centralization
> which I am simultaneously effecting. (Sartre 1943, 192)

Suddenly, the table shifted before my eyes. The edge of the table closest to me was lifted off the ground. The table settings, the vase of dried flowers, the salt and pepper shakers, all slid off the table into an abyss, into the drainhole of Othera's lap. The chilled glass of red wine which had once stood erect upon the table had spilled. Its blood oozed across the slanted table-top. The current of crimson wine whisked away all that had been my world, leaving a dark wet spot on the silken fabric of Othera's skirt. She excused herself to the bathroom.

> Thus I am my *ego* for Othera in the midst of a world which flows toward Othera. . . we were able to describe as an internal hemorrhage the flow of *my* world toward Othera-as-object. For in effect the flow of blood was trapped and localized by the very fact that I congealed into an object in my world that Othera toward which was bleeding. Thus not a drop of blood was lost; all was recovered, surrounded, localized although in a being which I could not penetrate. (Sartre, 1943, 199)

Why had I brought her here? I chastised myself, reprimanded myself for allowing Othera to invade my world. My world was tainted by the look of Othera and could never be the same. I felt certain my center of gravity had been irrevocably lost. However, as Othera took an extended amount of time in the ladies' room, my mind began to wander. At last, I was beginning to feel comfortable in my surroundings again. Othera's absence caused me to forget her entirely.

My thoughts shifted to my writings, my finger found its way to my nose. I had an itch. An external scratch could not quite get at its source. My finger found its way inside my nostril. Honestly, I did not even think of what my hand was doing. My mind was far off in the worlds of being and nothingness. Was it a vulgar gesture? I didn't think so. It was a gesture-in-itself. I hadn't thought about it. I hadn't judged it at all; I simply did it. (I had an itch!)

But, then suddenly, I raised my head. I had that distinct feeling of being watched. You can feel the weight of another's stare penetrating your being. I was correct. There, just a few feet away stood Othera with a definite look of disgust upon her face. I felt my cheeks begin to blush. I had been caught in the act—a vulgar—nasty act. Just a moment ago the act was not vulgar at all. It was neutral. But now, under the watchful eye of Othera, its vulgarity is glaring. I am immediately ashamed. What did Othera think of me? Her contorted face revealed her inner thoughts. I have been tried and convicted. She has already passed judgment on me. I am ashamed of myself as I appear to Othera. Now I recognize myself for who I am. I am as Othera sees me. I am a dirty man sitting in a smoke-filled cafe with my finger up my nose.

Slowly, Othera approached our table (with her present again, I am forced to admit that it is no longer *my* table.) Shaking her head in dissatisfaction, she says in a matronly voice, "Really Jean-Paul, not in public!"

Ah, how right Othera was. My act was deemed vulgar because I was in a public place. My actions had an audience. Alone in my study there is no such thing as a vulgar gesture. But in the Drainhole Cafe, many an action can cause heads to turn. The focus of their stares turns me into nothing more than an object. I am a dirty man in a smoke-filled cafe with my finger up my nose.

At that moment, the waiter came and interrupted my shame. With swift expertise, and great fanfare he changed our tablecloth and plate settings (both had been soiled as Othera's universe collided with mine.) I was grateful for the opportunity to change the subject.

As the waiter walked away, I leaned toward Othera, ready to divulge my philosophical concept of self-negation. "That waiter is not really a waiter," I said rather matter-of-factly.

"An impostor?" she questioned, her eyes wide.

I struggled to hold back my laughter. "No. No," I replied. "I mean he is only acting."

"Well, many aspiring actors pay the rent by waiting tables. At times it can be very profitable," she countered.

Othera was not quite understanding my point. I sighed as I thought of all the other things I could have been doing at that moment. I tried to explain my ideas more concretely.

> It is a performance [*representation*] for others and for myself, which means that I can be the waiter only by "acting his part." But if I so represent myself, I am not he; I am separated from him as the object from the subject, separated *by nothing*, but this nothing isolates me from him. I cannot be he; I can only play at being him; that is, imagine to myself that I am he. . . Yet there is no doubt that I *am* in a sense a cafe waiter—otherwise could I not just as well call myself a diplomat or a reporter? But if I am one, this cannot be in the mode of being-in-itself. I am a waiter in the mode of *being what I am not*. (Sartre 1943, 152)

In my own mind it made so much sense. The waiter could never be a waiter in the way that a glass is a glass. A waiter is a being, a being that plays the role of a waiter. But waiter is not his only role; he simultaneously plays many other roles—that of a boyfriend, college student, guitarist. But he is none of these, he is merely simulating, imitating. He is role-playing, play-acting. I was proud of my soliloquy. Clearly and concisely, that's the way a philosopher should speak. I waited for Othera's response.

She paused a moment. Her brow began to wrinkle, as a curious expression took over her face. "Well, why would you want to be a waiter anyway?" she asked sincerely. I detected a note of confusion in her voice.

My initial reaction of disappointment quickly subsided. Not everyone could share my intellectual insight, I told myself. I drank some more wine. When I

reached the bottom, I ordered another. The alcohol was making me warm and fuzzy. Perhaps it was distorting my vision. I thought for certain that Othera was looking at me. It was not an ordinary look. It was not a glance. It was a penetrating glare that made me feel defenseless. Othera appeared to be in total control. I felt as if I was being held hostage by Othera's eyes. With her fixated pupils, she had free reign to do what she pleased with me. She possessed me, objectified me. My self seemed to no longer exist. She could see my innards, my deepest secrets, my most primal fears. *Othera holds a secret—the secret of what I am* (Sartre 1943, 209). I felt naked, abandoned with no way to shield myself from her all-knowing eyes.

In an instant I was transformed from Jean-Paul the philosopher to Jean-Paul the small, frightened child, quivering in the dark back corner of the Drainhole. I was cold. I thought I felt a draft.

Othera has simultaneously stolen my being, and re-created according to her own will. *Othera's look shapes my body in its nakedness, makes it emerge, sculptures it, produces it as it is, sees it as I shall never see it* (Sartre 1943, 209). I must reassert myself, reclaim who I am. I must objectify Othera in order to put an end to my objectification. *Thus my project of recovering myself is fundamentally a project of absorbing Othera* (Sartre 1943, 210). The tables had to be turned. I looked right back at Othera. I refused to blink. I let my stare penetrate her being. I possessed her with my eyes. I can give her a taste of her own medicine—show her how it feels to be nothing more than an object, a piece of meat. I undressed her with my eyes. I saw her as she truly was—alone in all her nakedness. My eyes slowly unbuttoned her silk blouse. She shuddered as she realized the violation.

Our struggle became one of dominating looks. Our conflict became sexual in nature. My need to occupy Othera's being became a physical desire, a sexual longing.

Thankfully, my desire was reciprocated. My desire for Othera awakened in her, her own sexual longings. *It is by desiring Othera or by apprehending her desire for me that I discover her being-sexual. Desire reveals to me simultaneously my being-sexual and her being-sexual, my body as sexual and her body* (Sartre 1943, 212). The desire stirred inside me like troubled water, a river ready to overflow its banks at any moment. Engulfed in my own thoughts and wants, I hadn't even notice the waiter standing beside our table, waiting patiently to take our order.

"Are you hungry?" Othera asked in a sultry voice.

But, what I felt was not hunger. Hunger is the physical manifestation of a lack of nutrients in the blood, a lack of food in the stomach. Undoubtedly my desire for Othera had physical manifestations, hence, the bulge in my pants, the erection of her nipples.) Yet, there is a great difference between my hunger and my sexual desire. Both are facts, however my desire is not a clear and distinct desire as is my hunger.

> This is because when we do desire a woman, we do not keep ourselves
> wholly outside the desire; the desire *compromises me*; I am the accomplice of
> my desire. Or rather the desire has fallen wholly into complicity with the

> body. Let any one consult his own experience; he knows how conscious-
> ness becomes clogged and sticky with sexual desire; it seems that one is
> invaded by facticity, that one ceases to flee it and that one slides toward a
> *passive* consent to the desire. At other moments it seems that facticity
> invades consciousness in its very flight and renders consciousness opaque
> to itself. It is like a sticky tumescence of *fact* (Sartre 1943, 214).

Desire is far more encompassing than hunger. We say that one is paralyzed,
overwhelmed, taken hold of by desire. Desire can immobilize a person, rendering
him speechless. It clouds one's mind. A man overwhelmed by desire can think of
nothing else but his longing to posses the woman. At once he is conscious of his
body and of hers. He can feel his own skin, the panting of his heavy breath, the
heat radiating from his body. This is what is known as passion.

> Desire is not only the desire of Othera's body; it is—within the unity of a
> single act—the non-thetically lived project of being swallowed up in the
> body. Thus the final state of sexual desire can be swooning as the final state
> of consent to the body. It is in this sense that desire can be called the desire
> of one body for another body. It is in fact an appetite directed toward
> Othera's body and it is lived as the vertigo of the for-itself before its won
> body. The being which desires is consciousness making itself body. (Sartre
> 1943, 215)

As the waiter remained at my side (although no longer quite as patiently) I was
in the final swooning stage of desire. I felt no need to eat fatty French food. I said
rather boldly, "No thank you—just the check, please." I then turned to Othera,
"Let's head towards my apartment."

The taxi ride to my flat was a painful test of willpower and self-restraint. My
body was enveloped by my desire. My body felt alive as I sat beside Othera in the
backseat of the grimy cab. *I make myself flesh in the presence of the Other in order to
appropriate the Other's flesh* (Sartre 1943, 215). Our thighs pressed against each other,
as we drove recklessly through the Parisian streets. Every touch was a constant
rediscovering of both my own body and hers. I was dizzy with desire as the car
pulled up in front of my building.

Finally, in the privacy of my bedroom I could take Othera as my own. I began
to seduce her with a touch of my hand. It was more than just an ordinary touch. It
was not merely a laying on of hands. It was a caress. *The caress is not a simple
stroking; it is a shaping. In caressing Othera, I make her flesh to emerge beneath my
caress, under my fingers. The caress is the set of those rituals which incarnate the Other*
(Sartre 1943, 216). Before my caress, Othera's flesh did not exist expressly for me.
It was a layer of skin, an epidermis. I give form to her as flesh, as pure "being-
there." When I caressed Othera her body relaxed. In its stillness, her true inertia
was able to come out. No longer hidden by constricting clothing, or deceiving

make-up, she emerged as flesh. Flesh that is normally disguised by constant activity, found a place to breath. *Desire is an attempt to strip the body of its movements as of its clothing and to make it exist as pure flesh; it is an attempt to incarnate the Other's body* (Sartre 1943, 216).

Othera is not the only one affected by my caresses. For I cannot hope to caress Othera unless I myself have already become flesh. And I have through my desire for her. I slowly move my hand across her body, I do so as a sculptor would mold his sculpture. With my hand, or more importantly with my desire, my flesh, my being, I shape her. I create her. As I connect my flesh with hers, she becomes aware of both her own flesh and of mine. I receive pleasure from caresses. Othera receives pleasure from my caressing her flesh. *I make her enjoy my flesh through her flesh in order to compel her to feel herself flesh. And so possession truly appears as a double reciprocal incarnation* (Sartre 1943, 216).

If pleasure has been doubly reciprocated, who then has won the conflict? My desire for Othera originally stemmed from my need to possess her. My sexual desire was a manifestation of my physical desire to appropriate her into my world. I felt threatened by her presence. Her existence shattered the stability of my universe. Othera had objectified me with her look. I was therefore going to objectify her through my sexual desire.

In a sense, I was able to possess her. My desire had cast a spell over Othera. *I make myself flesh so as to fascinate the Other by my nakedness and to provoke in her the desire for my flesh—exactly because this desire will be nothing else in the Other but an incarnation similar to mine. Thus desire is an invitation to desire* (Sartre 1943, 219).

I possess her by making her yearn for me. I make her beg for my touch, my caress. It verges on sadism, it is a form of domination of the other. Our desire climaxes as our bodies are pressed against one another. Flesh on top of flesh. As we embrace, her breasts are flattened against my chest, her stomach directly touching mine. Flesh against flesh is more desired than the caress of a hand. It is more primal. *The hand is too delicate, and too skilled an instrument to adequately express my passion. This full pressing together of the flesh of two people against one another is the true goal of desire* (Sartre 1943, 220).

It is a shame how quickly our roles can reverse. One moment I am the dominator. And then, Othera denies my touch. She refuses to incarnate my flesh. She makes me beg for pleasure and once again I am the object.

The acting out of the sexual conquest is met with many obstacles indeed. It is certain that *desire is the desire to appropriate this incarnated consciousness* (Sartre 1943, 222) of the Other. This desire to appropriate is expressed through aggressive means such as taking and penetrating. I had only caressed Othera in order to make our bodies flesh. *The caress has for its only goal to impregnate the Other's body with consciousness and freedom* (Sartre 1943, 222). I then take that newly created flesh and attempt to probe it, seize it, occupy it. And so I grab her, plunder her, and bite her. As I mishandle her, objectify her, she ceases to be flesh. As she ceases to be flesh, I am no longer flesh. We become skin and bones—synthetic. *This does not mean*

that I cease to desire but that desire has lost its matter; it has become abstract; it is a desire to handle and to take. I insist on taking Othera's body but my very insistence makes my incarnation disappear (Sartre 1943, 222).

My longing does not disappear despite the fact that Othera has become an object. I reach for her anyway. Unfortunately, what I now hold in my arms is not what I had originally desired.

> I feel this and I suffer from it but without being capable of saying what I wanted to take; for along with my disturbance, the very comprehension of my desire escapes me. I am like a sleepwalker who wakens to find himself in the process of gripping the edge of the bed while he cannot recall the nightmare which provoked his gesture. It is this situation which is at the origin of sadism (Sartre 1943, 223).

Disappointed with our lovemaking (or rather my efforts to appropriate Othera) I turn my back towards her. Othera senses my frustration and rises from the bed. Slowly she walks across the bedroom and enters the bathroom. I watch her body as it moves. No longer blinded by passion, I see Othera as she truly is. The sight disgusts me. She is the most ungraceful of women. Her body does not float, as those of younger women do. Rather her legs take solid, heavy steps. Her knees almost appear to buckle under the weight of her lifeless ass. Her ass rests upon her legs as a carcass of dead weight. *The sight of a naked body from behind is not obscene. But certain involuntary waddlings of the rump are obscene. This is because then it is only the legs which are acting for the walker, and the rump is like an isolated cushion which is carried by the legs and the balancing of which is a pure obedience to the laws of gravity* (Sartre 1943, 225).

By the time Othera re-entered the bedroom, my manly desires had been aroused again. I had made up my mind that I would possess her. I would dominate her. It would make no difference whether she was flesh incarnate or not. I would break her will. I would strip her of her freedom. I would force her to submit to my whims. As she neared the bed, I threw her down. But as I began to inflict punishment upon her I realized my efforts would be futile.

> In fact no matter what pressure is exerted on the victim, the abjuration remains free; it is a spontaneous production, a response to a situation; it manifests human-reality. No matter what resistance the victim has offered, no matter how long she has waited before begging for mercy, she would have been able despite all to wait ten minutes, one minute, one second longer. She has decided the moment at which the pain became unbearable. The proof of this is the fact that she will later live out her abjuration in remorse and shame. Thus she is entirely responsible for it (Sartre 1943, 227).

Before even committing the act, I recognized that upon its conclusion I would still not be able to control or dominate Othera. She held all of her own cards. Undoubtedly she would submit, but she would submit at a moment she freely chose. She would give in only when she was ready. For I to say that Othera submitted because of me, would only be to delude myself. I cannot lay claim to her. I cannot rob her of her freedom. Othera inevitably assumes responsibility over her own free will.

I was suddenly exhausted from the events of the evening. My head ached. My plans to subdue Othera, to posses and control her had failed. I laid in bed, taking a few final puffs from my mahogany pipe. As I drifted off to sleep, Othera laid beside me. She was so close yet so undeniably separate. She was simultaneously a part of my world and outside of my world. She was so difficult to comprehend. She was wholly other and yet so similar. I fell asleep with all my desires still unfulfilled. That night my dreams were muddled. Images of Othera danced across my mind. Burgundy wine, waiters, philosophers, dirty old men sitting in smoke-filled rooms with their fingers up their noses, filthy taxi cabs, random pieces of the human anatomy all whirled around in an explosive frenzy. With a thunderous swoosh of cold air, I saw them all sucked into the dark abyss—the drainhole—the past.

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Contributors

SUNNY L. BAVARO is a junior English major after three semesters as a Civil Engineer. She cites the reason for the switch as "purely spiritual." She has been on the Dean's List twice. When not reading or writing for class, Sunny enjoys drinking milk with ice in it while creating manic poetry/prose concerning life's waxes and wanes. Sunny hopes to have a career as a professor of English (and of course, as a famous writer).

LIZA Q. BUNDASEN graduated from Lehigh in June of 1997. She resides in Washington, D.C., where she is a graduate in the Neuroscience program at Georgetown University.

KATHRYN E. CALOGREDES will graduate from Lehigh in May with degrees in Economics and English Literature. She loves the beach, ice cream, and the color blue.

SUSAN DIVIETRO emulates the sexual practices of the Queen Mother of the West and majors in Anthropology.

ALISON FREEMAN is an English major with a Philosophy minor. She is from Bethlehem, PA. Her pastimes include writing, driving, playing the viola and pondering existential matters. She is planning to graduate in the Spring of 1999.

THOMAS GRIMM graduated from Lehigh University with an International Relations major in June 1997. He studied in both Germany (one year) and Spain (one semester), and has minors in German, Spanish, and Economics. He is a Presidential Scholar and will complete a Masters in Economics by May 1998. After graduation, he plans to work or study in Latin America or the Caribbean.

PETE GUSTAVSON drives a big car because he enjoys his personal space and prefers to take it with him. Someday he hopes to be a bad role model for grown-ups.

JEROME JUSTUS LAPHAM (*aka* 'J') found himself growing up in a small town in northeastern Massachusetts prior to attending Lehigh where he is now a senior majoring in Cognitive Science. He spent his days going to school (during which time he wished he was playing the piano) and being forced to practice the piano (during which time he wished he was in school). Since that time, he has learned to love playing with computers, juggling, and listening and playing music. He plays piano, guitar, clarinet, saxophone, French horn, trumpet, bassoon, and aspires to one day own a didgeridoo and perfect the art of circular breathing.

DANIELLE LASALA graduated from Lehigh in 1997 with a degree in English. As a notorious "people observer," she was interested in the human compulsion to stare at those who appear different, whether that difference be stature, appearance, or behavior. Instead of an answer, research revealed an intriguing history of such conduct. She has always been curious about the obscure, turn-of-the-century Sideshows.

STEVE LOTT is a senior Biology major from Hershey, PA who is more interested in environmental biology than anything else. He loves spending time in the middle of the wilderness because it's the only place where people can truly realize that humans and rocks are one and the same. Post-graduation plans include environmental research at Lehigh for a year, during which time he hopes to have another revelation telling him what to do with his life after Lehigh.

ANNA MACCHIA is from Bethlehem, PA. She is a Presidential Scholar with majors in Psychology, Religion, and International Business.

CHRISTOPHER JOHN MORDAUNT is a returning adult student majoring in Mechanical Engineering and minoring in British Literature. He is a senior and plans to attend graduate school after receiving his bachelors' degree. He has aspirations of becoming a professor after receiving a doctorate.

JEFF NEALE is a junior English major. Although less recognized, Jeff thinks that Lehigh has excellent humanities departments. Unfortunately, he says, my writing could never begin to reflect this fact. Nevertheless, he feels the English department has given him much direction and encouragement.

CAROLYN OKALA is a senior Political Science major. She believes in all-you-can-eat buffets, pre-marital sex, and trade unions.

MARTIN SKLADANY JR. is traveling through Europe at the present time.

CHRIS SPINNEY is a sophomore Religion and Asian Studies convert from engineering. He spends time hovering in the void between truth and myth and he enjoys the idea of grits, although he does not indulge. His sexual expertise is derived from the fact that he has much time to theorize.

CHRISTOPHER TAM will be graduating from Lehigh University in the Spring of 1998. At heart, he is a cell and molecular biology guru with a Canadian accent, but he also enjoys wondering about "humanism" as it emerges in philosophy, literature, sociology, and art history. His future plans include medicine, travel, reading the "Great Books," and exploring subtle humor.

Praise for the sixth issue of the *Lehigh Review*:

Dear Linda. This sixth issue of the *Lehigh Review* was my scintillating (not to say titillating) sixth gift to "you know who."

Monica Lewinski

That's the sixth time they've killed Kenny! And this time they did it by flagellating him with the sixth issue of the *Lehigh Review*. It's a very heavy issue. Those Bastards!

Kyle of "South Park"

I love the cybernetic implications of the sixth issue of the *Lehigh Review*. It certainly will be a key element in my ongoing effort to become the "Master of the Universe."

Bill Gates

The sixth issue of the *Review* plays words like I play my six-string guitar.

Jerry Garcia

You can tie me up if you wish, but there is nothing more useful than the sixth issue of the *Review*—truly an "exquisite corpse."

Antonine Artaud

To speak is to lie. To live sickly, slickly, and sixly is to read the *Lehigh Review*.

William S. Burroughs

Anyone who likes six cats or seven dogs is a fool. On the other hand, anyone who plunges deeply into the sixth issue of the *Lehigh Review* is clearly a postmodernist sage.

Gilles Deleuze

This issue of the *Review* definitely shows that SIX = SEX. I like that, but only with some relish on the side.

Alfred Packer